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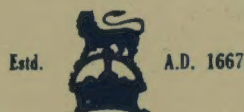
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JANUARY 31, 1931.

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A CROWNED SASANIAN KING OF PERSIA REPRESENTED IN A SIXTH-CENTURY EQUESTRIAN STATUETTE: A BRONZE INCLUDED IN THE SOVIET GOVERNMENT'S NEW LOANS TO THE PERSIAN ART EXHIBITION.

As noted under further illustrations on pages 176 and 177, the Russian Government has practically doubled its original contribution to the Persian Art Exhibition at Burlington House, adding 29 fresh objects to

the 30 originally sent to London. The new items include this sixth-century bronze perfume-burner, representing a crowned Sasanian king on horse-back, from the Hermitage Museum at Leningrad.



By G. K. CHESTERTON.

THE Red Queen, when she made the famous remark, "I have seen hills compared with which that would be a valley," stated something which corresponds roughly to what most people mean by Relativity. For that matter, she expressed what many people mean by Revolution. The Red Queen would be a very natural symbol of the more unreasonable sort of Bolshevism; and her statement might be regarded as its typical overstatement. It might be considered so extreme an example of "levelling down" that it went even lower than the level. I have a vague memory of somebody who is supposed to have stated the democratic ideal in the form that one man is as good as another, and a great deal better. I have a still vaguer memory of somebody who interpreted the prophecy about the levelling of the earth as a general rebellion of servants, and quoted it as "every valet shall be exalted." But in this case, my memory of him is so very vague that I rather fancy I must have made him up myself. In any case, the meaning of all these memories is clear. It is possible to exaggerate equality beyond equality; and even in mathematical forms there are paradoxes of the sort. Personally, I sympathise with the mediæval common sense of Alice, who said that a hill could not be a valley compared with anything. But there was at least an element of reason in the unreason of the Red Queen. Her conception was so far logical that it followed a continuous line of thought.

There is a far less logical school of scepticism that has become fashionable in our literature of late. It depends almost entirely upon mood and emotion; and it flies about from one mood or emotion to another. It writes, as a rule, in this fashion—I quote from a very characteristic article in an American review of philosophy: "An exceptional joy—the joy of doubt, a joy of which Anatole France was the chief exponent, as behind him stand Renan and Montaigne. Here again is the proof-positive that ideas in themselves are neither good nor bad. It is the emotion that they inspire that lends to them what they have of pain or pleasure on their countenance (for an idea is only the countenance of a mood)." If ideas in themselves are neither good nor bad, this idea is presumably neither better nor worse than the rest; neither better nor worse than the opposite idea; neither better nor worse than any of the ideas which the doubters have doubted. And if it is a joy to doubt anything, and the joy is the only justification of anything, there seems no possible reason why we should not doubt that Anatole France doubted; or doubt that Renan and Montaigne doubted; or doubt that Renan and Montaigne ever lived. And if we are justified by the sheer joy of doubt in doubting everything; if (in other words) we cannot really have proof of anything, what in the world is the sense of calling something a "proof-positive"?

The writer proceeds to express more fully what I fear is the mood of many modern writers. I do

not know whether it is what he calls "a countenance," but it is certainly much more of a mood than an idea. "Temperament decides everything. The hell of Baudelaire was the heaven of Goethe. Dogmas are without humour; certitude never smiles. The joy inspired by doubt is the joy inspired by change and motion." Now it seems to me that the little sentence about dogma is rather dogmatic. When I venture to doubt it, a joy does certainly inspire me in a moderate degree; the joy of wondering what would be thought of any critic who should say that Dr. Johnson was without humour because he was dogmatic about his dogmas. I have an emotion of joy which lends considerable pleasure to my countenance when somebody tells me that certitude never smiles. For it seems to me that nothing else except certitude can ever really and truly smile. I quite agree that there is a joy inspired by change and motion; in the sense of moving away as far as possible from these

merely say, as multitudes of muddle-headed people are now saying: "Temperament decides everything. The hell of Baudelaire was the heaven of Goethe," we are in fact announcing that there is no communication between mind and mind, and that the very bridge of the brain has broken down. The hell of Brown is the heaven of Smith. The Yes of Jones is the No of Robinson. When either of them says anything, he says something that he really cannot say, because the other cannot hear. Temperament decides everything; and temperament is a tyrant who has locked up all living human souls in small and separate cells, without any possibility of any signal from one to another. All communication between man and man rests upon the opposite principle, upon the principle of reason and the recognition of external truth; so that men have a sun and moon in common, like the figures of a giant alphabet. It is precisely because we can agree that Yes is Yes and

No is No, in a philosophy wider than all our varying temperaments, that we can express ourselves at all, even by writing wild, sceptical speculations in American magazines. Even the ideas of the critic in question, in all their unreason, could not reach us at all if it were true that an idea is only the countenance of a mood. The notion that mere doubt, which is only timid and indefinite destruction, can be a positive pleasure and a substitute for all other pleasures, is crazy enough to anyone who knows what more creative or constructive pleasures can be. But, crazy as it is, it could not even be conveyed to the mind of the reader if there were not some "certitude" about the meaning of the word that he reads. All this special sort of scepticism is not merely engaged in destroying or devouring life; it is engaged in destroying and devouring itself. Its own method would exterminate its own mood; and it could not even continue its own unnatural intellectual life if it were conducted in the full light of intellect. I am not con-

cerned here with doubt in the sense of doubt of certain definite doctrines in which I happen to believe, but with doubt as here admired in the abstract. About those other matters I will not argue in this place; I will only annoy the sceptical philosopher by smiling; which is a sign, not of doubt, but of certitude.

The Red Queen, it is true, never does become the Red Revolution. She never becomes anything so human or understandable. She remains cautiously on the other side of the Looking Glass, in the land of shadows, in the land of shallow reflection. She remains in a land where everything is, indeed, read backwards, and where even the reflection of a firelit room has light without heat. In other words, even these sceptics use their world of wild doubts as a Wonderland, but not as a Utopia. They do not really try to create a society in which every man has a separate sun or moon, and no man understands another man's No or Yes. Nothing real can be done with mere doubt: and the noblest name of it is Nonsense.



THE PRINCE OF WALES IN SPAIN HONOURS THE MEMORY OF A GREAT BRITISH SOLDIER OF OTHER DAYS WHO FELL ON SPANISH SOIL: H.R.H. JUST AFTER HE HAD UNVEILED THE CORNER-STONE OF A MONUMENT TO SIR JOHN MOORE AT CORUNNA.

On their way to South America, as noted in our last issue, the Prince of Wales and Prince George landed at Corunna, from the Pacific liner "Oropesa," on January 19. At the Town Hall the Alcalde presented the Prince of Wales with a box containing earth from the battlefield where Sir John Moore fell in 1809, together with a plan of the battle. A visit was then made to the General's tomb on the ramparts and to the battlefield itself, at Elvina, where the Prince (as shown in the above photograph) unveiled the corner-stone of a monument to the leader of the famous retreat. The Princes then motored, by way of Santiago de Compostela, to Vigo, where the Prince of Wales replied in Spanish to the Mayor's address of welcome. Meanwhile the "Oropesa" had proceeded to Vigo, and they rejoined her there.

very dogmatic dogmas of scepticism, and changing them as soon as possible for something better. But I do not admit that my joy is merely in my doubt or even merely in my change. I think it is in the fact that I am moving from doubt, which is a weak and undeveloped condition, to conviction, which is a strong and mature condition. I think it is in the fact that doubt is in its nature a process and not a conclusion; and that anybody who enjoys it for its own sake must prefer a treadmill to a travel or a journey's end.

But I only noticed this fragment, because it is part of a fragmentary condition in the modern mind. It is not only fragmentary, but it is visibly falling to pieces, for the fragments cannot hold together. This sort of doubt is the very reverse of progress, for it is returning to the chaos in which there cannot even be comparison. It is, for instance, the destruction of the very first and most fundamental of human discoveries. I mean the discovery of Language, which grows out of the discovery of Logic. If we

THE EARL HAIG MEMORIAL: FIRST MODEL AND SECOND COMPARED.



THE FIRST MODEL:
EARL HAIG.



THE SECOND MODEL:
EARL HAIG.

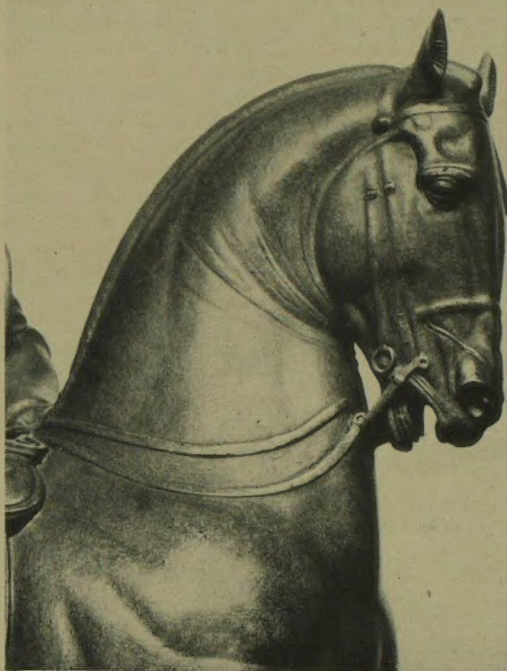


THE SECOND MODEL:
EARL HAIG.

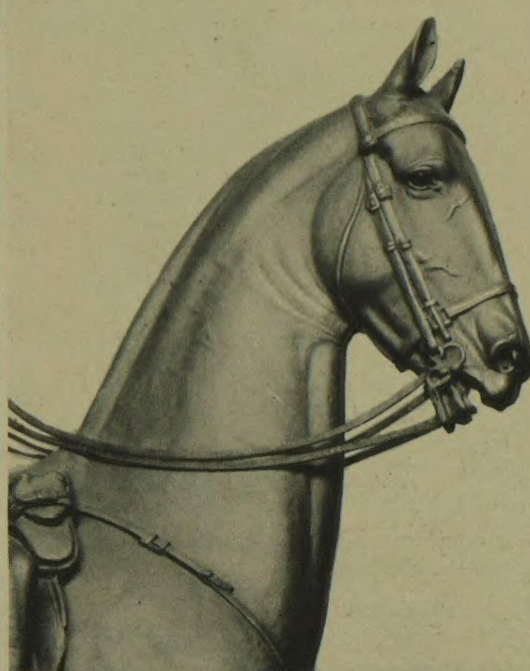


A PHOTOGRAPH:
EARL HAIG.

THE FIRST MODEL:
THE HEAD
OF THE CHARGER—
THE MOST-DISCUSS-
ED FEATURE OF
THE MEMORIAL
AS ORIGINALLY
SCULPTED.



THE SECOND MODEL:
THE HEAD
OF THE CHARGER—
ONCE MORE THE
MOST DISCUSSED
FEATURE OF THE
MEMORIAL
AS REVISED.



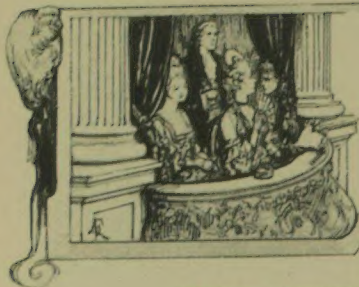
THE FIRST MODEL FOR THE EARL HAIG MEMORIAL STATUE: THE ORIGINAL DESIGN, WHICH MANY THOUGHT LACKING IN "PORTRAITURE" OF MAN AND MOUNT—A WORK IN THE CLASS OF VERROCCHIO'S "COLLEONI."



THE SECOND MODEL FOR THE STATUE: THE NEW DESIGN, WHICH IS LESS OF "A GENERALISATION EXPRESSING AN IDEA RATHER THAN REPRODUCING AN INDIVIDUAL MAN AND HORSE"; BUT IS TO BE MODIFIED.

None will need reminding that there was acrimonious discussion when the model of Mr. A. F. Hardiman's design for the Earl Haig Memorial statue was shown in 1929, many praising it, and many more—including Lady Haig—decrying it as lacking "portraiture," the true representation of man and mount. Interviewed, the sculptor pointed out that his purpose was sculpture, not photography. Since then there has been a bowing before criticism; with the result that the artist has fashioned a second model. This was exhibited for the first time last week, in the Royal Gallery of the House of Lords; and again the flood-gate of outcry

opened. Our readers must exercise their own judgment; but one comment may be reprinted: that of the "Times": "There is a distinct loss of monumental character without such gains in realistic likeness as will satisfy the critics of the original version of 1929. That—without any comparison in merit—fell into the same class of monument as the Donatello 'Gattamelata' and the Verrocchio 'Colleoni,' as a sculptural generalisation expressing an idea rather than reproducing an individual man and horse. The revised model falls between two stools." It is to be modified, more especially so far as the horse is concerned.



The World of the Kinema.

By MICHAEL ORME.



ERNST LUBITSCH.

NINE years ago, Ernst Lubitsch, having exchanged his previous career of stage and screen actor for that of film-director, left his native city of Berlin, with several fine pictures already to his credit, and proceeded to Hollywood. He was then a young man of thirty. Now, in a compara-

compartment of a most business-like train charging down on Monte Carlo, would have been one of those absurdities so difficult to accept in screen musical comedy. But when the melody is punctuated by tuneful puffs from the engine, when the wheels thump out a rhythmic accompaniment, when the peasants in the fields, planted in the orderly pattern of a floral *parterre*, take up the refrain, the whole thing becomes an exhilaration, a delicious intoxication, an escape from boredom into sheer *joie de vivre*, that epitomise the situation and sweep all before them.

"Monte Carlo" contains as much and even more of the dexterity that distinguished its predecessor. If it fails to repeat the popularity of "The Love Parade," it will not be only because that popular idol, Maurice Chevalier, is absent from the cast, but because Mr. Lubitsch has allowed his rather cynical attitude towards the titled, the idle, and the rich to emerge a little more audaciously into the open. Goldilocks and Prince Charming may have feet of clay, but your average film-goer likes them to be well hidden from sight!

It is to be hoped that Mr. Lubitsch may be tempted to turn again to serious drama, after these two musical escapades. Not that we can afford to lose him as a director of light entertainment, but because he would

then bring into action again those constructive qualities which marked some of his earlier work. Furthermore, he would be able to prove that his gifts are far above and beyond a mere virtuosity in technique.

"AFRICA SPEAKS" (NEW GALLERY).

Once again the remote regions of Equatorial Africa have submitted to the invasion, mainly peaceful, of the white man, and the result of a two-year trek, comprising a 14,000-mile journey from the Atlantic to the Indian Ocean, has been brought to the screen in a series of amazing pictures. Mr. Paul Hoefer and Mr. Walter Futter, the leaders of the Colorado African Expedition, included in their equipment apparatus for recording sound as well as their motion-picture cameras. Thus, for the first time in the history of the kinema, the voices of the jungle and the veldt call to us from the screen. These natural "sound-effects," taken in conjunction with the extraordinary intimacy of the animal studies, endow some of the incidents with a stark reality which carries this travel picture a step beyond its many interesting predecessors. In one instance, indeed, a step beyond the limits of non-fictional drama.

The explorers took as their starting-point the little village of Akasa, and the early difficulties of the journey—the slow progress of motor-cars and lorries through swampy regions, the embarkation of the entire expedition on an old river-steamer—are vividly illustrated and explained. A herd of zebra provides the first thrill, for the gaily-patterned creatures lift up their curious, staccato voices as they take to their heels. An adorable foal, recumbent in a cosy resting-place, refuses to follow the herd, thereby causing his parents much anxiety and coming in for a maternal—and audible—scolding. Alert and ready to seize on any fortunate opportunity, Mr. Hoefer has made good use of many chance encounters such as this. With an equally happy inspiration, he brings his slow-motion camera

into play, finding his best subjects in the giraffes and the leaping impalla. The astonishing gait of the former is revealed as the long-necked, legendary-looking animals move across the screen like a cubist's dream. The pretty impalla antelope, which, when disturbed, bounds into the air sometimes in a leap of forty feet, appears to have taken unto itself a pair of wings. Hither and thither, in a sort of ordered confusion, and with the grace of a Nijinsky, the whole herd soars skywards, four-legged—and rather frenzied—fairies!

Leaving the lairs, the grazing-grounds, and drinking-pools of the wild animals, we are introduced to the shy Pygmies of the Ituri Forest, little lurking men who dip their arrow-heads in a poison provided by a native of normal height, borrowed from a neighbouring tribe for the sole purpose of brewing poison. Expert marksmen, their slender arrows are a formidable weapon even in attack on the monumental elephant. After a dash northward to visit the Ubangi tribe, whose women extend their lips with wooden discs into a hideous distortion—originally invented, it is said, to foil the depredations of the slave-trader, but latterly regarded as an aid to good looks (!)—the expedition moves on into the lion-country of the Tanganyika plains. No finer pictures of the king of beasts, lording it in splendid isolation, or moving majestically with his mates across his rock-strewn kingdom, have ever been secured. The savage dignity of these pictorial studies holds the onlooker spellbound. The thrill of danger throbs in them like a quickening pulse and comes to a *crescendo* when the killer leaps upon his prey. But here occurs the incident which I for one would ruthlessly eliminate. An unfortunate black guide, racing for safety, is struck down, before our eyes, by a man-eating lion. Impelled by that inclination to dramatise at all costs that has before now marred American productions of a similar nature, the horrible catastrophe is treated as a "high spot," and supplied, into the bargain, with a trimming of pathos, marring the real beauty and legitimate excitement of the final chapters.

An earlier and equally fortuitous happening has, however, been turned to good account by the skill of the expedition's camera-men. This is a visitation of locusts, an incident of absorbing interest that in itself alone makes the picture eminently worth seeing. The marauding insects in their millions, beat against the travellers' frail shelter, clouding the skies, blotting out the whole landscape, stripping trees and scrub bare as a bone in their calamitous passage. On the morrow the travellers gaze, as do we through their eyes, on a blanched world, whence all birds and beasts have fled. The still melancholy brooding over the scene after the passing of the plague might have been created by a director of

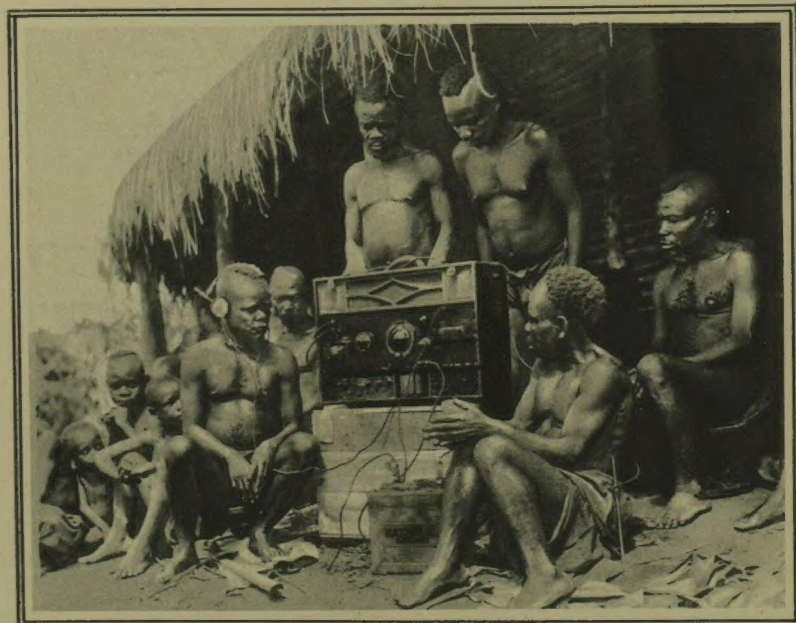


"SUNNY," AT THE LEICESTER SQUARE THEATRE: MISS MARILYN MILLER IN THE HUNTING BALLET, WHICH IS PERFORMED IN AN OCEAN LINER.

By Courtesy of First National and Vitaphone.

tively short space of time, his name has become a household word. His contributions to the silent screen revealed him as a man of rare imagination and power. "The Patriot," a 1928 production which springs, perhaps, most readily to the mind, was selected in America as one of the ten best pictures of that year. But it was the coming of sound that gave Mr. Lubitsch his greatest opportunity, for he found, I imagine, in its widening of the director's field, an additional means of expressing the satirical humour that is peculiarly his. Mr. Lubitsch has been accused of basing his recent successes on the tricks of a brilliant technique. That, I think, is scarcely fair to a man of his vision and inspiration. He is certainly an experimentalist, taking a keen delight in manipulating the fluid medium in which he works. But, above all, he is a man who thinks in terms of the screen, who sees his subject-matter wholly from the kinematic point of view. His experience as an actor, especially as an actor who started his apprenticeship under the guidance of a man so untrammelled by convention as Max Reinhardt, may stand him in good stead in the moulding of his artists; but that he is supremely aware of the essential differences between stage and screen is evident in every picture he handles. At a time when the musical-comedy "hits" of the theatre were being transplanted bodily to the screen, merely augmented in size and splendour, Ernst Lubitsch set an entirely new standard with his triumphant "Love Parade." He perceived the incongruity of allying a deliberately artificial form of dramatic entertainment to surroundings of uncompromising reality, and, with a geniality that will go down in the annals of screen history, set out to build a bridge between the twain. He does not sacrifice the solidity of masonry and marble in his well-planned interiors, nor does he fight shy of exteriors in which Nature itself has—or appears to have—taken a hand. But, by a touch so delicate, so subtle, that it is almost imperceptible except to subsequent and more leisurely analysis, he twists realism into line with fantasy. Song seems to be a perfectly natural form of expression in the fictitious world so amusingly akin to our own created by Ernst Lubitsch. The more so since he uses song not to interrupt, but to advance, the development of his story.

His methods have become a trifle more obvious, perhaps, in "Monte Carlo," and no one could escape the skill by which the heroine's song in a Riviera-bound express is turned into a paean of swift adventure. Miss Jeanette MacDonald's clear soprano voice, emerging melodiously from a first-class

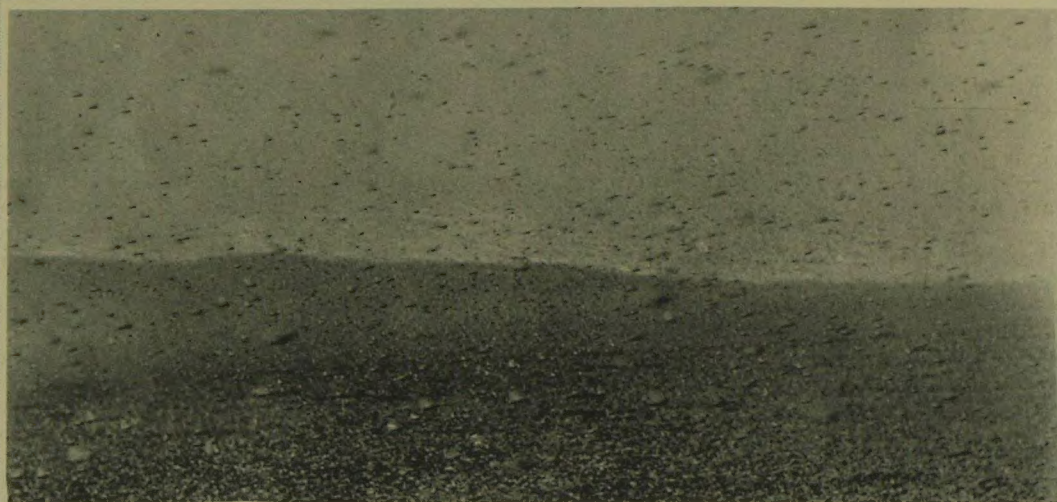


"AFRICA SPEAKS," THE SOUND-FILM AT THE NEW GALLERY THEATRE: NATIVES "LISTEN IN" TO A LARGE PORTABLE RADIO SET.

By Courtesy of Columbia Pictures and United Artists.

sensitive imagination. It is, however, a piece of natural drama which owes none of its poignancy to the running commentary of the unseen and occasionally unnecessarily loquacious lecturer.

SWARMING LOCUSTS "HEARD" IN LONDON: FILM SCENES FROM "AFRICA SPEAKS."



1. THE FIRST SCREEN RECORD OF THE SOUND AS WELL AS THE SIGHT OF A SWARM OF LOCUSTS: A UNIQUE FILM PHOTOGRAPH FROM "AFRICA SPEAKS," SHOWING PART OF A VAST CLOUD OF THE INSECTS IN FLIGHT AND DARKENING THE SKY.



2. AN AFRICAN CHIEFTAIN'S PET: A BABY ELEPHANT IN THE FRENCH CONGO COMING TO TAKE SOME PROFFERED REFRESHMENT.



3. THE LONE SHEPHERD ON PERILOUS DUTY IN A LAND WHERE "THE LIONS, ROARING AFTER THEIR PREY, DO SEEK THEIR MEAT FROM GOD": A YOUNG HERDSMAN OF THE VELDTS ARMED WITH A SPEAR TO PROTECT HIS CATTLE AGAINST THE DEPREDACTIONS OF WILD BEASTS.



4. AN AFRICAN "BRAVE" IN FULL WAR-PAINT: A MASAI WARRIOR WITH HIS SHIELD AND A REMARKABLE FEATHERED HEAD-DRESS.



5. WEIRD COSTUMES FOR AN INITIATION CEREMONY: AFRICAN YOUTHS IN STRAW MASKS WORN DURING VOODOO RITES TO QUALIFY THEM AS HUNTERS.

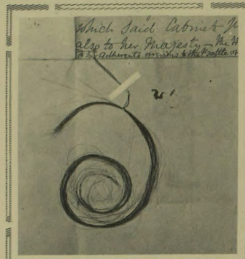


6. WEARING THE MANE OF HIS FIRST LION AS A HEAD-DRESS: A YOUNG AFRICAN NAMED KOI MUREN (LONG WARRIOR).

On our "World of the Kinema" page in this number is described a nature film of exceptional charm, entitled "Africa Speaks," an "all-talking" romance of exploration, produced by the Colorado African Expedition, conducted by Mr. Paul L. Hoefler and Mr. Walter Futter. It was presented in London, by Columbia Pictures, at the New Gallery on January 25. This film, which is the result of a journey across Equatorial Africa from Mombasa to Lagos, is of unique interest as reproducing not only the sights but also the sounds of life on the veldt and in the bush. Never before, it is said, has the whirring of a locust swarm been recorded on the screen. In the explanatory notes on the above photographs we

read: "(1) A swarm of locusts which visited Kenya and Tanganyika. These insects swarmed over the vast plain, covering the ground like a purple blanket. (2) This young elephant belongs to an Emir at an isolated village in the sandy wastes of the French Congo. (3) The shepherd of the veldt armed with spear against lion attack. (4) A Masai warrior in full war panoply. (5) African youths being initiated into manhood. Before they are acknowledged full-grown hunters, they must wear these strange straw costumes and for weeks indulge in weird Voodoo rites. (6) Koi Muren (Long Warrior). This young man has speared his lion, and now wears the mane as a head-dress."

FAMOUS IN STORY: HISTORIC RELICS GATHERED TOGETHER



A LOCK OF THE HAIR OF MARY QUEEN OF SCOTS.

Lent by the Hon. Mrs. Ernest Guinness.



A REVERSED HORSESHOE FOR A PROJECTED ESCAPE OF MARY QUEEN OF SCOTS. This shoe was one of a set so designed that, when worn, they were back to front. The plan was that Mary should escape from Pottersbury riding a horse so shod, so that it would appear to anyone tracking her that she was riding in the direction opposite to that really taken.

Lent by Lord Ferrers.



LEADING-REINS WORKED BY MARY QUEEN OF SCOTS FOR HER SON JAMES (FIRST OF ENGLAND AND SIXTH OF SCOTLAND).

Mary Queen of Scots made these leading-reins for the infant James (afterwards James the First of England and Sixth of Scotland)—her only child by her second husband, Henry Lord Darnley. James, it will be recalled, was born in Edinburgh Castle on June 19, 1566, and he was proclaimed King of Scotland on July 29, 1567, after his mother had been forced to resign her crown.

Lent by the Duchess of Norfolk.

A GUITAR THOUGHT TO HAVE BEEN RIZZIO'S.

Rizzio, son of an Italian musician, became French Secretary to Mary Queen of Scots in 1564. For a while, he was the boon friend of her husband, Darnley, the "King"; but in 1566 Darnley, seeing in him an obstacle to his ambitions, and accusing him of being his wife's lover, caused him to be murdered.

Lent by the Royal College of Music.



BABY CLOTHES WORN BY KING CHARLES I.

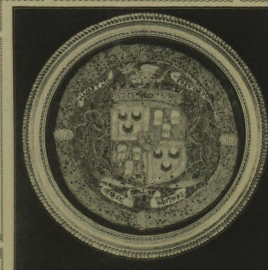
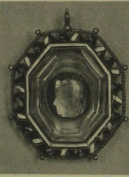
King Charles, who was born at Dunfermline in November 1600, was in Scotland in 1633 for his Scottish Coronation. Had his other associations with it been as happy, his life might have been very different and his death less tragic.

Lent by Miss Muller.

A RELIQUARY CONTAINING A DROP OF KING CHARLES I.'S BLOOD.

Evelyn writes of Bishop Ken speaking to Charles II. of the "Salutary effect of King Charles his Majesty's father's blood, in healing one that was blind."

Lent by the Hon. Mrs. Ernest Guinness.



A BADGE WORN BY A SERVANT AT THE SCOTTISH CORONATION OF KING CHARLES I.

King Charles's Scottish Coronation was in 1633.

Lent by Sir Bruce Selton, Bt.



AN EMBROIDERED LINEN CAP KING CHARLES I. PRESENTED TO THE FIRST LORD CARMICHAEL.

Shortly before his execution, King Charles gave this cap to the first Lord Carmichael or his son.

Lent by Lady Carmichael.



NEEDLEWORK MINIATURES OF KING CHARLES I. AND KING CHARLES II.; LENT BY HER MAJESTY THE QUEEN.

FOR A COMING EXHIBITION IN LONDON.



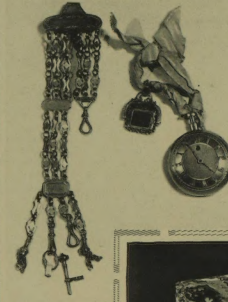
A CIBORIUM (OR A SALT-CELLAR) THAT BELONGED TO MARY QUEEN OF SCOTS. This is described as being either a ciborium or a salt-cellar. The former, of course, is a vessel for holding the Eucharist.

Lent by Sir John Stirling Maxwell.



A FRAGMENT OF THE DRESS IN WHICH BONNIE PRINCE CHARLIE WAS DISGUISED AS BETTY BURKE, MAID TO FLORA MACDONALD, AFTER CULLODEN.

Lent by Hon. Alan Boyle.



A CHÂTELAÏNE WORN BY FLORA MACDONALD, AND A GOLD WATCH THAT BELONGED TO HER.

The former lent by Miss Livingston; the latter by Captain J. A. R. Macdonald.

A SNUFF-BOX HIDING A PORTRAIT OF THE YOUNG PRETENDER, CHARLES EDWARD—ONE OF SEVERAL IN THE SCOTTISH EXHIBITION.



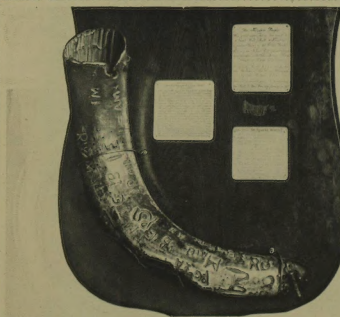
WHITE ROSES OF CAMBRIC WORN ON THE DAY OF PRINCE CHARLES EDWARD'S ENTRY INTO EDINBURGH ON SEPTEMBER 7, 1745.

These were made by Isabella Lumiden, and were worn by Robert Strange, her betrothed.

Lent by Mr. Alexander P. Trotter.



THE OPT-DISHED "SPURS OF AULD WAT SCOTT O' HARDEN, THE FAMOUS REIVER WHO MARRIED MARY SCOTT, THE "FLOWER OF YARROW."



THE HORN OF AULD WAT SCOTT AND HIS SPURS—THE LATTER HELD ON AN ASHET BY LADY ELIBANK TO ILLUSTRATE DISHING UP THE SPURS.

Here Lady Elibank is illustrating, with the aid of the spurs of Auld Wat Scott and an ashet (a large dish), the custom which is thus described in the "Dictionary of Phrase and Fable": "In Scotland, during the times of the Border feuds, when any of the great families had come to the end of their provisions, the lady of the house sent up a pair of spurs for the last course, to intimate that it was time to put spurs to the horses and make a raid upon England for more cattle."

Auld Wat Scott o' Harden, whose wife followed the custom, was a famous Reiver (Raider) of the Scottish Border. His son, William Scott, married Aeneas ("Muckle-mouthed Meg", daughter of Sir Gilman Murray of Ellbank on July 14, 1611). The story runs that the younger Scott, condemned to death for raiding, was promised his freedom if he would wed the Murrays' ill-favoured daughter, "Muckle-mouthed Meg". He hesitated, but preferred the lady to the hanging-tree!

Lent by Viscountess Elbank.



The relics here illustrated will be seen in the Exhibition of Scottish Art and Antiquities which is being held at 27, Grosvenor Square, London, from February 5 until March 1, in aid of the Time and Talents Club for Girls and Children, Dockhead, Bermondsey, and Scottish charities in London. As the majority of them suggest, there has been gathered together for the occasion a very remarkable collection of personal possessions belonging to, or

associated with, the Squarts, a collection, it is claimed, only rivalled by that which was formed for the Stuart Exhibition of 1889. A feature is made also of representative Scottish arms, many of them weapons which have been handed down in the same family for generation after generation; and there are, of course, many other historic, and vitally interesting, things to be noted.

ARTS AND CRAFTS OF LONG AGO.

BEING AN APPRECIATION OF

"THE TECHNICAL ARTS AND SCIENCES OF THE ANCIENTS." By Albert Neuburger.*

(PUBLISHED BY METHUEN.)

"THE Technical Arts and Sciences of the Ancients" is a monumental work. It took Herr Neuburger over twenty years to write, and he did not compile it without consulting "literally thousands" of authorities. Its scope embraces all the nations of the Ancient World, from the dawn of civilisation down to the Romans, and there is hardly a technical process, however apparently unimportant, that is not noticed in the text or pictured in one of the 676 illustrations.

Yet, in spite of its great size, it is by no means a difficult book to read. Herr Neuburger wears his great learning, if not lightly, at any rate very simply. Technicalities he cannot avoid. They are inherent in his subject. Personally, I find the process by which almost any article is manufactured exceedingly difficult to follow, however few and obvious the successive stages; and such a sentence as "The trass was prepared for the production of mortar by simply grinding the tufa from the Eifel," leaves me completely in the dark. But, on the whole, both author and translator have done their utmost to make the way of understanding plain to the lay mind, and reference to an illustration or closer attention to the context will generally throw light on a passage that seems obscure when lifted at random from the book.

No one, however, unless endowed with Herr Neuburger's thoroughness, will want to read "The Technical Arts and Sciences of the Ancients" straight through from cover to cover. For the amateur it is essentially a book to browse in, either at his own sweet will or with the help of the index. There is an index of authorities and an index of subjects: the latter is not quite so comprehensive as it should be in a book of such pretensions. Reading on the cover that, among other tit-bits of information, Herr Neuburger tells us that the Emperor Nero wore a monocle, I tried to find the reference to this in the text; the index did not recognise the Emperor Nero, nor his monocle, nor his spectacles. At last, under the general heading "Glass," I found what I was looking for: "Spectacles were not known in antiquity; indeed, the effects of concave and convex glass lenses had not apparently been observed, or they were not made use of. The only report derived from antiquity concerning the use of an arrangement resembling spectacles comes from Pliny, who relates that the Emperor Nero used a polished emerald to observe the contests of gladiators. From this it has been concluded that the Emperor Nero was shortsighted, and that he used a kind of monocle."

I was surprised to find that the Ancient World did not know the use of convex or concave lenses, remembering that Archimedes was supposed to have a set a fleet on fire with a burning-glass. In the hope of catching Herr Neuburger out, I hastily turned to the index. It promised that on page 232 I should find something relating to, or at any rate a mention of, the burning-glass. But alas! page 232 was chiefly concerned with the uses of steam pressure in cooking. The Greek physician Philumenos, writing about 250 A.D., gives the recipe for producing a dish, presumably for invalids: "The meat is placed in a pot containing rain-water. This pot is then closed and greased (*clausam ollam illiniri*), and placed at night in an oven filled with glowing coals. It is left all night. The steam causes the meat partly to dissolve, and produces a thick gelatinous brew."

This was interesting, but did not help me in my quest. I felt a grievance against the index, which seemed to be both ignorant and misleading. But two pages further on I found what I wanted. Like so much learning, it destroyed an illusion: "The assertion that Archimedes had set the Roman fleet on fire by means of concave mirrors at the siege of Syracuse arose falsely at a later period, and there is no doubt whatever that such an act is technically impossible."

This was discouraging; but all the same I found on the same page what I cannot help thinking is a contradiction, or, at any rate, a modification, of Herr Neuburger's previous statement that the Ancient World had not observed the effects of concave and convex glass lenses. For here he says, apropos of ancient methods of producing fire: "Furthermore, fire was made with the help of concave mirrors composed of bronze and covered with silver-foil, which were already known in 640 B.C., and lenses were made of rock-crystal or glass, as has been proved by Layard's discovery in the palace of Assur-nazir-pal at Nineveh. Aristophanes . . . says in his comedy 'The

Clouds' that a burning-lens, such as Strepsiades uses in order to rid himself of a debt of five talents by melting a wax tablet, is also used for lighting fires. If the sacred flame went out in Rome, it was ignited again, according to Plutarch, by means of bronze or silver concave mirrors or burning-lenses. . . ."

Perhaps all this is straining at a gnat, and what Herr Neuburger means is that the Ancient World did not know that defective eyesight could be alleviated by spectacles made of curved glass. Nevertheless, it is odd that they should not have known this, which is (one would have thought) a much more obvious property of glass than its power of producing fire. Perhaps the Ancient World enjoyed better eyesight than we do.

If the reader is sometimes aware of a slightly critical attitude towards his author, he is only imitating the translator. Great scholars are notoriously impatient of inaccuracies in each other's works, and Doctor Brose does not hesitate to rap Herr Neuburger over the knuckles

extraordinary statement is based." Such occasional lapses as these, though they prove that Herr Neuburger is but human, do not shake one's confidence in the general accuracy of his work. Since nearly every line contains some statement of fact, it is not surprising if a few errors creep in. I rather hoped that Dr. Brose would intervene in defence of Tyrian purple and let us keep our illusion that it was the most beautiful, as it is still the most romantic, of colours. But he lets Herr Neuburger's damaging statement pass unchallenged: "Before the war, this dye could be produced synthetically for a price round about £1 to £1 5s. per pound by chemical factories. But it would no longer occur to anyone to make this ancient purple in quantity. For this dye, which, in the opinion of the ancients, was so gorgeous, is of a dull shade, inclined to be reddish and tending towards violet." (It is not quite easy to see how it could be both at once.) "It would give little pleasure to our eyes, and could be replaced in a much more splendid form, and equally genuinely, by far cheaper products of chemical industry, above all by various thio-indigo derivatives."

It hardly matters "who fished the murex up" if its precious cargo can be replaced "by various thio-indigo derivatives."

Tyrian dye is not the only vaunted product of the past whose claims to pre-eminence are denied by Herr Neuburger. One has often been told, for instance, that the Romans had a secret process of manufacturing cement which modern civilisation has been unable to discover. The mortar of a Roman canal near Cologne is of "a wonderful hardness and rigidity. As proved by blasting operations, it is even harder than the natural rock. This rigidity has given rise to all sorts of foolish ideas, such as, for example, that the Romans had special secrets about making mortar, and that they used white sugar, wine, common salt, and like substances as additional ingredients!" Herr Neuburger proceeds to tell us triumphantly exactly what ingredients the Romans did use.

Another art which is popularly supposed to have reached a greater perfection in early times than ever since is the art of embalming. Herr Neuburger discusses in the greatest detail the various processes employed by the Egyptians. There were three: the first cost £225; the second, £75; and the third was "very cheap." The romantic reader will be glad to find that, in this case, modern science still has something to learn. "The ancient Egyptian mummies . . . have formed the object of many investigations, and yet, up to the present, it has not been possible to clear up every detail of their preparation."

Herr Neuburger will not allow us to believe, however, that Hannibal expedited his famous march across the Alps by using vinegar to blast the rock. Whatever be the explanation of his marvellously quick transit (it took only fifteen days), it cannot be this one. "To dissolve only one ton of limestone, Hannibal would have had to transport more than twenty-four tons of vinegar up over the difficult tracks of the Western Alps."

Herr Neuburger makes no attempt to belittle the marvellous knowledge of astronomy possessed by the Egyptian priests and demonstrated in the orientation and dimensions of the Great Pyramid. But he does not admit that the construction of that and other great monuments of antiquity implied that the builders had "at their command special technical devices which were more efficient than our modern means. . . . Nothing can be more fallacious. The technical resources were altogether very simple. . . . The prodigious achievements of the ancients were entirely due to the fact that both human labour and time had a low value, and could be supplied on a lavish scale quite foreign to our present-day standards."

One of the few monuments of the past which still remains a marvel and a problem to modern engineers is the Kutub Monument near Delhi. An inscription shows that it was completed in the ninth century B.C. It is made of iron so pure that it has never rusted. A meeting of the Iron and Steel Institute held recently in Birmingham declared that iron so free from inclusions could not be produced to-day. And the pillar has another peculiarity. Its weight has been estimated at seventeen tons, its height at 52 feet (some of it is buried). Since the ancient Indian furnaces could not smelt masses of iron weighing more than 55 lb., we must assume that the column is formed of a great number of small pieces welded together. "Nevertheless, the column exhibits a uniform surface throughout"; there is no trace of a joint. The Kutub Column still keeps its secret—a tiny speck of dark in the great flood of light which Herr Neuburger's happy combination of industry, judgment, and erudition has projected upon the Arts and Crafts of the Ancient World.

L. P. H.



GREEK SCULPTURE THAT HAD BEEN LYING AT THE BOTTOM OF THE SEA FOR 2000 YEARS: A MARBLE RELIEF OF ABOUT 100 B.C. DREDGED-UP AT PIRÆUS—A NEO-ATTIC GROUP IN ARCHAISTIC STYLE. (SEE ILLUSTRATIONS OPPOSITE.)

This marble relief is one of some 300 fragments of ancient Greek sculpture which were recently dredged-up in the harbour of Piræus, near Athens, as related on the opposite page. It is described by the authority there quoted as "an original example of the work of the Neo-Attic School (about 100 B.C.) in their affected archaistic style. It represents a man and a woman tying ribbons around a torch on top of a column." The curious positions of the fingers suggest some form of ritual gesture. In this connection we may recall the hand gestures practised in religious rites in the East Indian island of Bali, illustrated in our issue of April 26, 1924.

if he finds him nodding. In the section on the preparation of wine, the author observes: "The god of wine was celebrated in Greece and Rome by special festivals, in which feelings ran so high that there have probably never in later times been occasions which could compare with them in immorality, riotous behaviour, and extreme debauchery." To this sweeping statement the translator appends the brief footnote: "A gross exaggeration." When we are told that in Homer's time (850-800 B.C.) "the Greeks still used stone axes to fell trees and chop off branches, which, as Schliemann rightly points out, must have been a very laborious undertaking," Dr. Brose remarks, "A blunder: iron or bronze axes were used," and cites the "Iliad" for proof. Herr Neuburger is corrected also for post-dating, by 450 years, the first mention of soap; and when he asserts that in pre-classical times the Greeks "painted their whole bodies," Dr. Brose subjoins, more tartly than usual, "I do not know on what evidence this

* "The Technical Arts and Sciences of the Ancients." By Albert Neuburger. Translated by Henry C. Brose, M.A., D.Phil. (Oxon), F.Inst.P. With 676 Illustrations. (Methuen; 42s.)

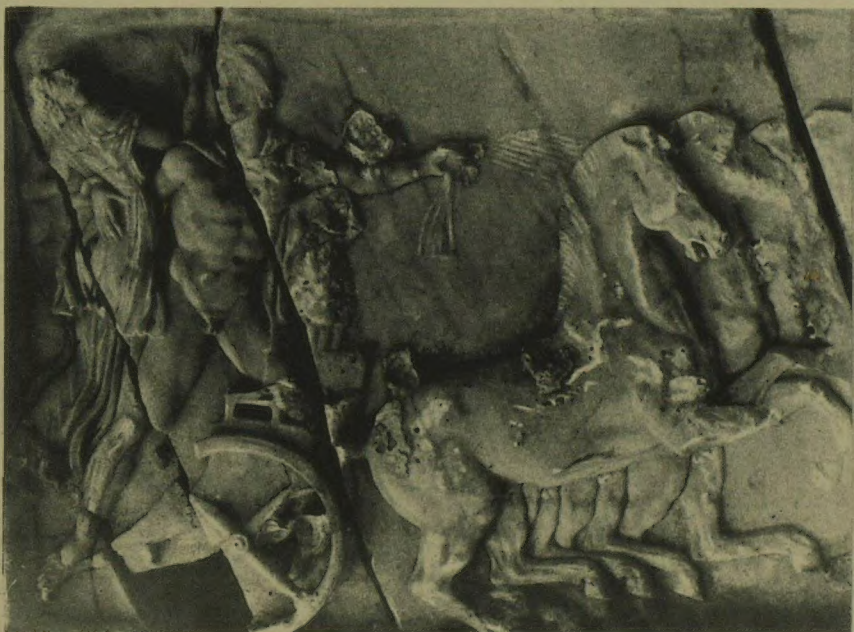
ART TREASURES FOUND IN THE SEA: GREEK SCULPTURES DREDGED-UP AT PIRÆUS.



A GREEK WARRIOR KILLING AN AMAZON—A RARE PICTORIAL SUBJECT: ONE OF 300 FRAGMENTS OF ANCIENT GREEK MARBLE RELIEFS DISCOVERED RECENTLY DURING DREDGING OPERATIONS IN PIRÆUS HARBOUR.



FRAGMENTS OF GREEK STATUARY (BELIEVED TO HAVE BEEN A CARGO CONSIGNED TO ROME IN A SHIP ACCIDENTALLY SUNK) IN THE YARD OF THE PIRÆUS MUSEUM: BEAUTIFUL EXAMPLES OF LATE ATTIC ART.



THOUGHT TO BE A NEW MYTH IN THE HERACLES SAGA: THE HERO (IDENTIFIED BY HIS LION-SKIN CLOAK) CARRYING OFF A WOMAN (UNKNOWN) IN HIS CHARIOT—A MARBLE RELIEF RECOVERED FROM THE SEA AT PIRÆUS.

Archæological discoveries are usually made on land, but there are exceptions. A few weeks ago, while a dredger was excavating mud from the sea-bed round the main wharf at Piræus, the ancient harbour of Athens, there were brought up some mutilated fragments of marble reliefs. The total ultimately reached about three hundred. Archæologists were quickly summoned, and the "finds" were taken to the Piræus Museum. It was suggested that the marbles probably formed a cargo intended for shipment to Rome, and that the vessel containing them



APOLLO STRUGGLING WITH HERACLES FOR THE DELPHIC TRIPOD: A RELIEF DREDGED-UP AT PIRÆUS—AN ORIGINAL EXAMPLE OF THE WORK OF THE NEO-ATTIC SCHOOL IN ARCHAISTIC STYLE.



AN AMAZON IN BATTLE: ANOTHER EXAMPLE FROM THE GREAT TREASURE-TROVE OF GREEK SCULPTURE, DATING FROM ABOUT 100 B.C., FISHED-UP FROM THE HARBOUR OF PIRÆUS, NEAR ATHENS.

was accidentally sunk in harbour, perhaps through fire. Divers were sent down to make further search. A distinguished archæological authority, to whom we submitted these photographs, writes: "The date of this set is about 100 B.C.—not of the finest period of Greek art, but competent and vigorous work, mostly copied from earlier designs. The two archaistic examples (one the relief illustrated opposite) are typical of this period, and not so important as the rest. Some of the other things may, of course, be earlier—third or fourth century B.C.—for there is no reason to suppose that the whole cargo was newly manufactured for export. They are certainly very valuable documents in the history of classical art." Heracles (among his many adventures) carried off Iole, killed the Amazon Queen, Hippolyte; and rescued Alcestis from Death.



THE "BATTLEFIELD" BETWEEN A VEGETABLE PEST AND A HOST OF INSECTS SPECIALLY BRED TO EXTERMINATE IT: A MAP SHOWING AN AREA OF MORE THAN 50,000,000 ACRES IN AUSTRALIA DEVASTATED BY A CACTUS JUNGLE OF PRICKLY PEAR.

AUSTRALIA has been termed a Land of Pests, mostly imported from other countries. Not the least of these is the prickly pear, a plant of American origin belonging to the cactus family (*Cactaceae*), a species which has spread over 50,000,000 acres of land in Queensland and New South Wales, and is known throughout Australia as the Pest Pear, or more simply, "The Pear" (*Opuntia Inermis*). A century and a-half ago, when Australia was first colonised, the cochineal industry was a monopoly of Spain and Portugal; cochineal, of course, being a red dye obtained from an insect which lives exclusively on certain kinds of prickly pear. When the first fleet landed at Sydney in 1788, there were landed also specimens of the insect and pear privily obtained by the commander in Brazil on the voyage out, it being hoped to establish the cochineal industry at Botany Bay; but the plant and insects died, and for the time being Australia remained free from the pest.

Fifty years later, a Dr. Carlisle, migrating in a sailing-ship to Australia from England, took with him, and carefully tended on the long voyage out, a rare plant in a pot. He settled at Scone, some 200 miles north of Sydney, and the doctor's gardener, enamoured of the strange plant, carried it about and established it here and there, expecting it to be a good reserve food for stock in a dry year. Other plants found their way into Queensland further north. They spread rapidly far and wide; the climatic and soil conditions suited the pear; soon it established itself everywhere, and about 1870 it was found that the pest had got beyond control. From then on the pear rapidly spread throughout the sparsely inhabited hinterland of Queensland; it advanced in every direction; it grew with amazing rapidity; it was extraordinarily prolific; there was no stopping it; farmers and graziers were in despair. Forty years later—in 1910—it was estimated that the pear had overrun 20,000,000 acres, and was advancing at the rate of 1,000,000 acres yearly. Over 30,000 square miles of territory had been invaded. By 1916 nearly 23,000,000 acres had succumbed to the pear, or 6,000,000 acres more than the total area under crops in the whole of Australia.

What is this terrible pear? It is a typical giant cactus armed with needle-shaped and powerful spines and bristles. These spines can penetrate a stout boot-sole; the bristles are barbed, and, once they enter the skin or clothing, are not easily removed, and will cause serious irritation both to man and beast, and even illness. The flower is a large yellow blossom, and the plum-sized fruit is pear-shaped—hence the name. The plant is drought-resistant, and makes a dense growth of considerable height, constituting an impenetrable jungle of vegetation.

Once the authorities had become aware of the enormous spread of the plant and its devastating properties, steps were taken to deal with it. A Government Prickly Pear Travelling Commission was set up, which travelled round the world in 1912-14 studying the plant. An immense amount of information was obtained, particularly from

very costly (from £2 10s. to £4 per acre) and other disadvantages accompanied the unrestricted use of arsenic. The discharge of poisonous vapours was tried, but was found wasteful and inefficient, and only satisfactory with a very light breeze in the desired direction. Finally it was decided that eradication by mechanical or chemical means would never completely solve this national problem facing the whole continent.

At this juncture, the whole resources of the Commonwealth were mobilised. The Governments of Queensland and New South Wales were assisted by the Commonwealth Government; all the best scientific brains were enlisted; funds were provided for a new campaign, and a new method was decided upon—biological control. The Travelling Commission had found that in India and Ceylon the tree pear had, in many localities, been almost exterminated by a cochineal insect. Accordingly, segments of the tree pear with colonies of these insects were sent to Queensland from Ceylon, and also from South Africa. Tests were made, but alas! the insects could not even be induced to feed on any kind of prickly pear except the tree pear, and the pest pear had triumphed once again. What was to be done?



HOW MAN IS MOBILISING INSECT FORCES TO WAR ON HIS ENEMIES OF THE VEGETABLE KINGDOM FOR HIS OWN PROTECTION: A STORE OF 25,000,000 *CACTOBLASTIS* EGGS COLLECTED IN ONE DAY AT CHINCHILLA, QUEENSLAND, FOR DISTRIBUTION TO LANDOWNERS.

Photographs by Courtesy of the Commonwealth Prickly Pear Board.

Enemies of plants fall into two classes—those which live on a great variety and are termed "omnivorous vegetarians," and those which live only on a single type of plant and are termed "restricted vegetarians." Obviously, a restricted vegetarian had to be found. But there were difficulties, and not the least was the fear of introducing some new pest worse than the pear pest itself.

Consequently, in seeking a "restricted vegetarian" which would prey upon the pest pear and on nothing else, the greatest caution was required. "Biological Control" promised the only hope of success, but the

MAN'S INSECT ALLIES AGAINST A VEGETABLE FOE: WAR ON THE PRICKLY PEAR PLAGUE IN AUSTRALIA BY HOSTS OF CATERpillARS MOBILISED ON BEHALF OF AGRICULTURE.

By G. RAWSON, from Scientific Data supplied by G. LIGHTFOOT, a Member of the Commonwealth Prickly Pear Board.

the skilled botanists of the United States. Two solutions of the problem presented themselves. The pear could either be economically utilised, or it must be eradicated. Experiments were made to ascertain whether it had any marketable or useful qualities, but research failed to establish any means by which this immense area of plant growth could be economically exploited. Nothing remained but to attempt to eradicate the pest.

Elaborate machines were constructed for cutting, breaking down, rolling, and destroying the pear. Powerful tractors were brought up and attempts made to drive them through the jungle of growth. Teams of bullocks were harnessed to heavy logs by chains in such a way that the log worked at the side. But all these methods proved inadequate to the tremendous task of destroying the pear over 50,000,000 acres. Mechanical means and human and animal labour having been abandoned, chemical poisoning was next attempted. Injection and spraying of arsenic compounds proved effective, but the method was found

insect itself must be completely under control; must do its work and then die! An experimental station was set up, and insects and parasites of all kinds were imported from North and South America. From exhaustive tests there emerged a faint ray of hope in the shape of "Cactoblastis Cactorum." Soon this stout-hearted little fellow began to be regarded as Australia's "White Hope" in the fight with the pear. He is extraordinarily prolific; he is a most accommodating insect; and yet he is very particular in his diet, and shows a marked partiality for the pear—so marked, indeed, that he will eat nothing else. He was soon acclimatised and has been easily established.

Then, however, arose the necessity for investigating the adaptation of Cactoblastis to Australian conditions, and of his immunity from natural enemies. Climatic changes affect the welfare of moth caterpillars in general. Excessive rains, for example, bring diseases; but Cactoblastis has shown great hardihood in these circumstances, whereas extreme dry heat is a severe trial to him. Again, certain Australian parasites and predatory creatures have turned their attention from native hosts to the new arrival. These enemies and their effect are being carefully watched. Where a vast number of caterpillars of Cactoblastis have been congregated in a limited area, however, they have been practically immune from bird attack.

The Commonwealth Prickly Pear Board and the Council for Scientific and Industrial Research now believe that the end of the pear is in sight. Nearly \$100,000 a year is being spent on behalf of Cactoblastis in his battle with the pear, and he is winning all along the line. The war is being watched with intense interest throughout Australia and by entomologists throughout the world. At frequent intervals bulletins and communiqués are issued by the Board detailing the results of the latest attack on some particular salient, and noting the health and fighting disposition of the troops. Immense reserves are in hand, and the front line armies are constantly being reinforced. Only five years have elapsed since the first 2500 eggs were brought to Australia from Uruguay. The consignment proved an immediate success; the caterpillars thrived on the pear and produced moths that deposited 100,000 eggs. The second generation yielded 2,540,000 eggs. From October 1927 to June 1929, in Queensland alone, in the main pear area, 220,000,000 eggs were liberated and distributed, and in 1930 the Board liberated 500,000,000 eggs.

The havoc which Cactoblastis is wreaking on the pear is marvellous to behold. Soon after the attack begins the plant becomes yellow and sickens. A few months later the entire plant has rotted away, only skin and fibre being left. Any new shoots which may spring up are, in their turn, attacked, and soon perish. The

female lays eggs in sticks of about 1½ inches long, holding an average of 75 eggs, which hatch twice a year, taking from three to six weeks to develop. The caterpillars pass their existence within the pear segments; they attain a length of about one inch, and live in colonies of 20 to 100. When full-grown they spin loose white silky cocoons, which have a duration of about five weeks. The moths live only for a few days. The caterpillars eat out the interior of the pear joints, tunnelling from joint to joint. In the younger segments, the whole inside is eaten, leaving only the thin papery cuticle; older pads are not destroyed entirely, but wet rots, caused by various fungi and bacteria, finding suitable conditions for development, hasten and complete the destruction. The caterpillars may even penetrate into the underground bulbs and roots, and with the aid of the associated rots the clumps are entirely killed.

Great numbers of eggs may be laid in a limited area, even 1,000,000 eggs an acre. With this vast quantity of caterpillars feeding, and enabling rot conditions to develop, the spectacle is afforded of the pear collapsing and dying as though visited by some virulent plague. The host of Cactoblastis now in Australia numbers many thou-

sands of millions, and this vast horde has sprung from the original 2500 eggs introduced in May 1925. The terrific work of destruction proceeds silently, continuously, incessantly. It is suggested now that, besides devouring the pear, Cactoblastis probably communicates to it some disease, and hence re-growth of a plant, once eaten, is prevented. So scientific research has found the insect which can do what Man unaided has failed to do; has found an insect which prefers death to eating anything but the pear, an insect which, when the pear is exterminated, will himself die out, leaving, it is hoped, no trace of his prey or of himself.

CACTOBLASTIS v. PRICKLY PEAR: INSECTS USED TO DESTROY A PEST.

PHOTOGRAPHS BY COURTESY OF THE COMMONWEALTH PRICKLY PEAR BOARD.



THE ENEMY BEFORE ATTACK BY AN INSECT ALLY OF MAN—CACTOBLASTIS CACTORUM: PART OF THE VAST JUNGLE OF CACTUS CALLED PRICKLY PEAR (*OPUNTIA INERMIS*) THAT HAS INFESTED OVER FIFTY MILLION ACRES IN EASTERN AUSTRALIA—A TYPICAL PATCH AT CHINCHILLA, QUEENSLAND.



THE INSECT ARMIES IN ACTION: A SINGLE PRICKLY PEAR, WITH A REGIMENT OF CACTOBLASTIS CATERPILLARS ON THE "PADS," TUNNELLING AND EATING OUT THE INTERIOR.

INSECTS are often regarded as the most dangerous enemies of man, but that, on occasion, they can prove valuable allies is shown by the interesting article on the opposite page, which the above photographs illustrate. Later news on the same subject appeared in a recent message from Sydney, by the British United Press, which states: "Within three years a million acres of land which had been laid waste by prickly pear, a cactus plant, have been saved. The plant in the last thirty years has overwhelmed an area of fertile lands in southern Queensland and northern New South Wales equal to half the size of England. Scientists were sent round the world to discover a parasite which would kill the plant. But all efforts were unsuccessful until the arrival of the Cactoblastis moth. This moth is a prolific layer of eggs, from which emerge grubs that eat into the heart of the plant and kill it. Millions of these moths are now being bred. The summer brood of eggs is ready in February and March, and thousands of consignments will be sent to the stricken districts." A typical collection of eggs is seen in one of our illustrations opposite. In

[Continued below.]



THE ENEMY ANNIHILATED BY INSECT HOSTS: THE SAME GROUND AS THAT IN THE LEFT-HAND ILLUSTRATION ABOVE, AS IT APPEARED THREE YEARS LATER, SHOWING A CLEAN SWEEP OF THE JUNGLE OF PRICKLY PEAR, DEVoured BY THOUSANDS OF CATERPILLARS OF THE SPECIES *CACTOBLASTIS CACTORUM*, BRED FOR THE PURPOSE, AND MOBILISED BY SCIENTIFIC AUTHORITIES IN AUSTRALIA.

[Continued.]

one of the above photographs we see some of the little caterpillars in action against the big vegetable foe of man, devouring the only food which they will eat. It was a war of small against great, and victory went to the small. How

sweeping was the triumph may be judged by comparing the photograph of a patch of prickly pear, before attack, with that of the same piece of ground three years later, when the cactus jungle had been utterly annihilated.

BOOKS OF THE DAY.

WHEN I read the other day the itinerary planned by the Prince of Wales and Prince George for their tour in South America, and learned that the first objectives of their land journey, after they disembark from the *Oropesa* on the shores of Peru, are to be Cuzco and Lake Titicaca, my thoughts turned to a book which paints in glowing colours many of the places they will visit. I had laid it by for a while, as the *gourmet* lays down some rare wine, awaiting a fit occasion to produce it from the cellar. The vintage I now have to offer bears the label "UNDER PERUVIAN SKIES." By A. Hyatt Verrill. With Coloured Frontispiece and 118 Illustrations (Hurst and Blackett; 21s.). The distinguished author, whose name is not unknown to our readers as a contributor to this paper, has spent the best part of half a century in scientific travel through Central and South America, and has to his credit over sixty books, including "Thirty Years in the Jungle," "Lost Treasures," and "Old Civilisations of the New World."

Mr. Verrill wields a seductive pen—so seductive that I have had difficulty in putting its products aside to take up my own. The interest of the book is very varied. Amid the storied splendour of the Incas and the tragedy of the Spanish Conquest, which the author makes so thrilling, I found myself suddenly immersed in a dramatic love tale recalling *Tristram and Iseult*, or *Paolo and Francesca*. Next I was caught by intriguing descriptions of various modern oddities and exiles whom the author encountered. One was a mysterious English aristocrat who had pitched his tent—or, rather, bungalow—in the Peruvian wilds, far from civilisation, and there lived the life of a cultivated recluse, well equipped with books and wine, and, so to speak, "all the illustrated papers." Then came another still more surprising Briton, of the "super-tramp" type, who had become "jungle-mad" ever since (according to his story) he had helped Stanley to discover Livingstone; and whose wanderings afoot through the forests of South America and Africa amazed even Mr. Verrill, himself a "much-experienced man" in that kind of "hiking."

The many-sided romance of Peru, however, abides most of all in the departed glories of the Incas, and the vast ruins of immemorial cities and temples. Near Lake Titicaca, for example, there is Tiahuanaco, "the oldest city in America," we read, "if not in the entire world, a city that was ancient at the time of the fall of Rome, that was old before the fall of Babylon. To the Incas it was known only as Tiahuanaco, or 'The Place of the Dead,' and they believed it to have been built by the gods by supernatural means." Hardly less romantic is Cuzco, "for untold centuries the capital of the vast Incan Empire; for many years the seat of the Peruvian Viceroy and the Inquisition."

Among its other attractions, Cuzco provides a happy hunting-ground for the art collector. "Every junk-shop, pawnbroker's, and second-hand furniture dealer's," writes Mr. Verrill, "is filled with old paintings. Many are doubtless worthless copies, but some unquestionably are artistic treasure-troves. . . . As in the old days the wealthy Spaniards brought countless paintings by the most famous European masters to Cuzco, and as most of them eventually find their way to the pawnshops and junk-shops, there must be many priceless canvases tucked away in the dusty dark corners of Cuzco's innumerable little holes-in-the-walls shops. Their present owners know nothing whatever regarding them. They would not recognise a Titian, a Rubens, a Rembrandt, or a Murillo if the artist's name were legibly printed upon the picture." So here is a chance for royal connoisseurship.

I may be wrong, but I seem to remember that some archaeologists have noticed an æsthetic affinity between the art of prehistoric America and that of ancient Egypt. Mr. Verrill finds the great Inca buildings and engineering works at Cuzco even more impressive than the Pyramids, the Sphinx, or the ruins of Memphis, because the origin of the Inca achievements is lost in mystery, as being "the work of a race whose known existence and whose extermination were almost simultaneous." Mention of the ancient Egyptians recalls a poetical allusion to them, unfamiliar to me, which I recently came across in a round-about way. I had been reading in the *Times* some letters

about the petrified miner of Falun, whose naturally preserved corpse, recovered many years after he had disappeared down a shaft, was recognised by none except an aged crone who had been his sweetheart. One letter drew attention to a somewhat parallel incident in Ireland described in a certain poem. How many people, I wonder, could name off-hand the author of the following lines which occur therein?—

Thim ould blind nagers in Agypt, I hard his Riverence say,
Could keep their haithen Kings in the flesh for the Jidgemint day,
An', faix, be the piper o' Moses, they kep the cat an' the dog,
But it 'ud 'a been aiser work av they lived be an Irish bog.

I am not offering a prize for the author's name, but, as I could not have given it myself if it had not been mentioned, though fairly well acquainted with that poet's work in general, I am curious to know whether it also puzzles other readers.

The poet's reference to feline mummies brings me to a book full of fascinating lore concerning the creature inadequately described by Shylock as merely "harmless" and "necessary." The book I mean is "THE CAT IN THE MYSTERIES OF RELIGION AND MAGIC." By M. Oldfield Howey. Author of "The Horse in Magic and Myth" and "The Encircled Serpent." Illustrated (Rider; 18s.). Every cat-lover, I imagine, will rejoice exceedingly in this storehouse of erudition and historic anecdote, with abundant illustrations, including a coloured frontispiece of a "sacrifice" in the shrine of Bast.



AN ORCHESTRA WHICH PLAYS "ETHER" MUSIC WITH "SOUNDLESS" INSTRUMENTS! A WONDER MADE POSSIBLE BY WIRELESS.

Yet another wonder has been brought into being by wireless. This our photograph illustrates; showing three Copenhagen musicians with skeleton instruments which, by a stretch of the imagination, may be likened to a cello and two violins. Along each instrument there is a taut wire, in the immediate vicinity of which each performer makes his musical tones by stroking the air with the fingers of his right hand, and thus controlling "wireless" frequencies produced within the box-like apparatus shown in the photograph. The instruments themselves give forth no sound; but each is connected by flexible wires to special apparatus containing wireless valves, one of which is caused to oscillate, and thus to produce after amplification a musical sound emitted through loud-speakers. The performance of memorised compositions must be rendered only by those with a good musical ear, and given these conditions, the music is very pleasant.

As the author points out, the cat is not mentioned in the Bible—probably, he suggests, because the Jews hated everything held sacred by their Egyptian task-masters—but this omission is to some extent rectified in Christian art, as in two examples illustrated—the studies by Leonardo da Vinci for a Virgin and Child with a kitten, and Baroccio's "Madonna del Gatto," in the National Gallery. In one passage, that should interest our readers particularly, the author writes: "Among the most beautiful of the many works of art found in Tutankhamen's tomb is a gold statuette of the youthful monarch riding on a black feline, which bears him into the nether world."

Mummified cats, Mr. Howey mentions later, were found in Egypt last century in such countless numbers as to prove embarrassing. "At last," we read, "a utilitarian Alexandrian speculator saw a way to turn the corpses into money by offering them as manure. He accordingly shipped the tons of corpses yet remaining to England. A cargo consisting of 180,000 mummified cats was landed at Liverpool in March 1890, and disposed of by auction. The unimaginative salesman actually used one of the corpses as a hammer, and knocked down the strange lot at the price of £3 13s. 9d. a ton, less than a single specimen of a mummified cat would fetch to-day!"

Tutankhamen and the art of his period find due mention again in "EGYPTIAN SCULPTURE." By M. A. Murray. Reader in Egyptology at University College,

London. With a Preface by Professor Ernest A. Gardner. With 120 Illustrations (Duckworth; 15s.). The immense *réclame* of the Tutankhamen discovery tended for a time to obscure the fact that his brief reign was but a drop in the ocean of Egyptian history. The age-long duration of Egyptian art, Miss Murray points out, presents difficulties to the critic. "The length of time," she writes, "in which the finest Greek art flourished can be counted but by centuries, whereas Egyptian art lasted as many thousands of years as the Greek did hundreds. At present, therefore, it is only possible to divide Egyptian art into periods . . . the number of signed pieces can be counted on the fingers of one hand."

Despite such difficulties, however, the author's lucid narrative, supplemented by the copious illustrations, provides the student with an excellent means of tracing the general development of Egyptian sculpture. Nor does she neglect the human interest, as when she writes: "One of the finest statues of the XVIIIth Dynasty is the fine-grained green-basalt figure of Thothmes III., now in the Cairo Museum. It has little of the usual mechanical precision of the art of the XVIIIth Dynasty; whether seen in full face or in profile, it is obvious that the sculptor was aiming at a likeness . . . the whole face shows a man of strong character, but of kindly disposition. This physiognomy is borne out by the character of the King himself in his conquests of Syria, as his reckless courage, his dashing generalship, and his mercy to the defeated show him to have been one of the greatest of all the warrior-kings of the world."

I must pass somewhat lightly, in conclusion, over two other books of special value to devotees of art and archaeology. One is Volume III. of plates illustrating Volumes VII. and VIII. of "THE CAMBRIDGE ANCIENT HISTORY" (Cambridge University Press; 12s. 6d.). This volume of illustrations has been prepared by Mr. C. T. Seltman. "Here will be found," he writes, "objects ranging from Britain to India, from Spain to Central Asia," because the two volumes of the History which these plates illustrate "are concerned with that greatly extended horizon of which men became aware through the conquests of Alexander and the westward expansion of Rome." These well-reproduced plates, numbering nearly 200 pages in all, and many of the pages containing several subjects, represent practically every form of art, including architecture, sculpture, painting, pottery, metal work, and coins.

This volume is, of course, absolutely indispensable as an adjunct to the "Cambridge Ancient History," but it is not, perhaps, one that the general reader would take up for amusement. Apart from the brief preface from which I have quoted above, there is no connected narrative, but each illustration has its own explanatory note, of a severely technical character. I suppose there are advantages in publishing illustrations in separate volumes. Personally, I prefer them closely associated with the text to which they relate. The separate system, however, is certainly better than that too often adopted of scattering illustrations indiscriminately about a book, far from the relevant passages, which readers are generally left to ferret out for themselves.

Although the art of Persia is at present monopolising the art-loving Londoner's attention, a time will come, perhaps, when he will have occasion to study an interesting and well-illustrated little volume called "THE NATIONAL GALLERY." A Room-to-Room Guide. With thirty-two Full-page Illustrations. By Trenchard Cox (Faber and Faber; 12s. 6d.). "The aim of the book," we read, "is not only to give the visitor to the National Gallery an idea of its contents, but also a description of the most celebrated pictures in each school." The room-to-room method is particularly useful in view of recent changes in the arrangement of pictures, owing to the opening of the Duveen Gallery. I do not notice, by the way, any allusion to Baroccio's "Madonna of the Cat."

C. E. B.

NEW DELHI—ABOUT TO BE INAUGURATED: UNUSUAL POINTS OF VIEW.



TWO FOUNTAINS AND (BEYOND) THE SOUTH WATERWAY FLANKING THE KING'S WAY (LEFT BACKGROUND), WITH THE WAR MEMORIAL ARCH AT THE FAR END: A VIEW FROM THE TOWER OF THE SOUTH SECRETARIAT.



A CURVING GALLERY WITH MASSIVE PILLARS, AND EFFECTS OF LIGHT AND SHADE, PRODUCING "AN IMPRESSIVE SENSATION OF SIZE AND NOVELTY": THE COUNCIL CHAMBER COLONNADE.



ONE OF THE ROOF FOUNTAINS ON THE VICEROY'S HOUSE: A STEPPED STONE PLINTH SUPPORTING A "SAUCER" CONTAINING ANOTHER (ABOVE IT) FROM WHICH A CASCADE FALLS INTO THE LOWER ONE.



A CURIOUS EFFECT IN THE VICEROY'S GARDEN, SEEN FROM ABOVE: A POOL FOUNTAIN LIKE A PILE OF PLATES OR (SEEN FROM THE GROUND) A HEAP OF COINS.

Despite troublous times in India, plans for the official inauguration of the capital at New Delhi have proceeded serenely. The ceremonies are to last for a week, beginning February 9. On the opening day there is to be a banquet and reception at the Viceroy's House. On the 10th, the Viceroy will give a garden-party, and will unveil the four Dominion columns at the Secretariat, presented respectively by Canada, Australia, New Zealand, and South Africa. On February 11 will be a people's fête in the moat of Delhi Fort and beside the river, with a popular function in the Fort itself. The entertainments will include wrestling and other displays, followed by fireworks. The most solemn event of the week will be the

unveiling (on the 12th) of the War Memorial Arch, a monument akin to the Menin Gate and bearing the names of all who died in defence of India's frontiers during the Great War and the Afghan War. This ceremony will provide the first opportunity of pageantry contemplated by Sir Edwin Lutyens, in planning the noble avenue of the King's Way from the Arch to the Viceroy's House. On February 13 there will be a polo tournament, and a banquet by Indian Princes; and on the 14th an air pageant. The above photographs (and No. 4 on the succeeding double-page), by Mr. Robert Byron, are among those illustrating his article on New Delhi, in a special number of the "Architectural Review."

THE COMING INAUGURATION OF INDIA'S CAPITAL: GREAT

THE LARGE PANORAMIC PHOTOGRAPHS



1. MAJESTIC GOVERNMENT BUILDINGS ABOUT TO BE OFFICIALLY INAUGURATED AT NEW DELHI: THE TWIN BLOCKS OF THE SECRETARIATS (HIDDEN BEHIND THEM IN THIS VIEW), EACH SECRETARIAT HAVING A SLENDER WHITE TOWER AND A RENAISSANCE DOME RECALLING THOSE



2. AN ARCHITECTURAL SCHEME "OF PERICLEAN IMPORTANCE": A GENERAL VIEW SHOWING THE VICEROY'S HOUSE (BEYOND AND BETWEEN THE SECRETARIATS) AT THE END OF THE KING'S WAY, WITH THE COUNCIL HOUSE (RIGHT BACKGROUND)—A VISTA FROM THE TOP OF THE MEMORIAL ARCH.

3. IN THE MOGUL GARDENS OF THE VICEROY'S HOUSE AT NEW DELHI: ONE OF A PAIR OF ORNAMENTAL STRUCTURES, WHOSE TOPS ARE SEEN ALSO IN PHOTOGRAPH NO. 5, BEING BEHIND A WALL.



ARCHITECTURE ON AN IMPERIAL SCALE AT NEW DELHI.

(Nos. 1 and 6) BY KINSEY BROS., DELHI.



(RED TO THE FIRST STOREY; WHITE ABOVE) FACING EACH OTHER ACROSS THE KING'S WAY, AN AVENUE LEADING TO THE VICEROY'S HOUSE OF ST. PETER'S AND ST. PAUL'S; AND (IN RIGHT BACKGROUND) THE CIRCULAR COUNCIL HOUSE WITH ITS SURROUNDING COLONNADE.



4. PART OF THE FRONT PORTICO OF THE VICEROY'S HOUSE, FLYING THE UNION JACK: SHOWING THE GREAT DOME, A STATUE OF THE QUEEN (BELOW), AND (IN FOREGROUND) PLINTHS FOR FIGURES OF HORSES.



5. A BEAUTIFUL FEATURE IN THE GROUNDS SURROUNDING THE VICEROY'S HOUSE: THE SUNKEN GARDEN AT THE BACK, WITH A POOL ENCIRCLED BY FLOWERS AND SHRUBS—SHOWING (ABOVE AND BEYOND THE WALL AT EACH END) THE TOPS OF TWO STRUCTURES OF WHICH ONE IS SEEN IN NO. 3.



6. A WORTHY SETTING FOR THE KING-EMPEROR'S REPRESENTATIVE IN INDIA, AND THE CENTRE OF THE COMING INAUGURAL FESTIVITIES: A VIEW OF THE EAST FRONT AND THE WONDERFUL DOME, TAKEN DURING THE PICTURESCUE



THE VICEROY'S HOUSE AT NEW DELHI, THE CULMINATING FEATURE OF SIR EDWIN LUTYENS' MAGNIFICENT ARCHITECTURAL SCHEME—CEREMONY OF MOUNTING GUARD CARRIED OUT BY A SCOTTISH REGIMENT.

The majestic setting for the inaugural ceremonies at New Delhi, which (as noted on the previous page) have been arranged to take place during the week beginning on February 9, is well seen in these photographs, which show that India's capital has been planned on truly imperial lines. The decision that the capital should be transferred from Calcutta to its ancient site at Delhi was announced by the King-Emperor at the Delhi Durbar on December 12, 1911. The architectural design was entrusted to Sir Edwin Lutyens, of Cenotaph fame, who later chose as his coadjutor Sir Herbert Baker, architect of the Government buildings at Pretoria. In the special number of the "Architectural Review" (already mentioned on the previous page), devoted to the buildings of New Delhi, Mr. Robert Byron writes: "It was decided that, while Lutyens should retain the Viceroy's House, with its garden, court, stables, and bodyguard

lines, the Great Place with its fountains, the waterways, and the King's Way, the Record Office, and the general lay-out of the streets, as his province, Baker should undertake the Secretariats and the Council Chamber. With the addition of the All-India War Memorial—the Arch at the foot of the King's Way—which was later assigned to Lutyens, this arrangement was adhered to. The main buildings of New Delhi, as they stand to-day, are the work of two men, united by a single scheme of material and by a single, though since modified, conception of their lay-out. These unifying factors were the work of the original architect. . . . Sir Edwin goes out again in February to attend the official opening of the new capital, twenty years after the King's proclamation." Mr. Byron describes the building of New Delhi as an architectural event "of Periclean importance."

OUR MECHANISED AGE: AEROPLANE AND MOTOR-CAR IN THE NEWS.



THE TENTH MONTE CARLO AUTOMOBILE RALLY: THE SCENE AS SOME OF THE COMPETING CARS WERE PASSING THROUGH THE FINAL CONTROL.

At the tenth Monte Carlo Automobile Rally, the chief prize of £400 went to Mr. D. M. Healey, an Englishman who had driven his Invicta car from Stavanger, in Norway, and was awarded 225 points. The second prize was won by a French Lorraine car; the third by a Bugatti. The British team numbered some fifty competitors. Special arrangements were made as regards the opening of frontiers at all hours, and the establishment of controls in over fifty spots in different countries.



AFTER THE GREAT ITALIAN TRANSATLANTIC FORMATION FLIGHT: SURVIVORS OF A PLANE THAT CRASHED BEING CHAIRED ON THEIR RETURN TO ROME. In all, five lives were lost during the epoch-making and most successful Italian Transatlantic Formation Flight. Soon after the start one seaplane came down. The crew of this were rescued by boats; with the exception of the mechanic, who was posted as missing. Another machine fell into the water and took fire; the four airmen aboard this perished. The crews of two other machines which were forced down were rescued by vessels patrolling the route.



MINIATURE CARS ON A MINIATURE ROAD FOR A LAW-SUIT: A MODEL USED IN A RECENT CASE TO ILLUSTRATE THE EFFECTS OF POWERFUL HEAD-LIGHTS.

There has been much discussion of late years as to the question of dazzling head-lights on motor vehicles and accidents they may cause. Dipping head-lights, swivelling lights, shaded lights, and lights specially focussed have been some of the methods used to combat what is undoubtedly a trouble both to the car-user and the pedestrian. During the recent law-suit in which the model here illustrated figured, demonstrations were given of certain effects of head-lights among traffic.



AN EXPLOIT OF AVIATION WHICH HAS BECOME HISTORY: MISS AMY JOHNSON'S "MOTH" AEROPLANE IN THE SCIENCE MUSEUM, SOUTH KENSINGTON.

"Jason," the famous de Havilland "Moth" biplane in which Miss Amy Johnson made her historic flight to Australia, has been presented to the Nation, and was placed on view in the Science Museum, South Kensington, on January 22. Students of the St. Martin's School of Art are here seen sketching the aeroplane in the Museum and, doubtless, wishing that they could also win fame in the air.



THE FIRST AUTOMOBILE MADE IN THE UNITED STATES: A "PUFFING BILLY" OF THE ROAD ON A RECENT OUTING.

The first automobile built in the United States is still in working order and capable of its regulation speed of eight miles an hour! Originally the product of the engineering genius of M. Pheleine, this famous relic has been preserved for almost forty years by officials of Luna Park, in Los Angeles, California. Here it is seen with Ralph de Palma, a well-known racing driver, in the driver's seat.



A VEHICLE BUILT TO RUN BOTH ON THE ROAD AND ON A RAILWAY-TRACK: THE EXPERIMENTAL "RO-RAILER"—SHOWING THE RAILWAY WHEELS AND THE ROAD WHEELS.

The "Ro-railer" has been designed by the L.M.S. Railway for use either in goods or passenger traffic in country districts. Its pneumatic-tyred wheels are built to a particular pattern, and behind them are a set of smaller wheels like those of a railway-coach. By means of an ingenious piece of mechanism, the road wheels can be separated from their hubs and securely fastened up out of the way of any possible projections on the railway-line.

FROM TRAGEDY TO TRIUMPH: "MISS ENGLAND II."—AN UNOFFICIAL RECORD.



THE LATE SIR HENRY SEGRAVE'S RECORD MOTOR-BOAT SPEED OF 98.76 M.P.H. SURPASSED (UNOFFICIALLY) BY THE VERY CRAFT IN WHICH HE WAS KILLED, JUST AFTERWARDS, ON LAKE WINDERMERE: "MISS ENGLAND II." (RECOVERED FROM THE BOTTOM OF THE LAKE AND RECONDITIONED) ATTAINING 107 M.P.H. ON LOUGH NEAGH, IN THE HANDS OF MR. KAYE DON.



MAKING A SOUND-FILM OF THE SPEED TRIALS OF "MISS ENGLAND II." ON LOUGH NEAGH: AN UNUSUAL VIEW OF THE FAMOUS RACING MOTOR-BOAT, IN WHICH MR. KAYE DON WILL TRY TO ESTABLISH A NEW WORLD'S RECORD FOR BRITAIN AT BUENOS AIRES, DURING THE BRITISH EXHIBITION TO BE OPENED THERE IN MARCH BY THE PRINCE OF WALES.

In our last issue we illustrated an aeroplane in flight over Lough Neagh to detect any obstructions that might endanger "Miss England II." when Mr. Kaye Don took her out for speed trials, and cause an accident similar to the tragedy in which Sir Henry Segrave lost his life on Lake Windermere, when, in the same boat, he set up a world speed record of 98.76 miles an hour, and covered one lap at 101.11 m.p.h. After the disaster the boat lay at the bottom of the lake for two months, but was then raised and thoroughly overhauled. On January 22 (after preliminary runs) Mr. Don attained in her the enormous speed of 107 m.p.h., the fastest ever done, though not officially recognised as a "record." Even so,

the throttle was never more than half-open. The boat, which belongs to Lord Wakefield, has engines of 4000 h.p. Mr. Kaye Don is taking her to Buenos Aires, where the Prince of Wales is to open the British Exhibition on March 14, and will there attempt to establish officially a new world's record for Britain. It was decided on the 23rd that no further tests were necessary, and the boat was returned to the Rolls-Royce works at Derby for a further overhaul before being shipped to South America. Mr. Kaye Don, it is said, has received invitations from Italy and Germany to make further sporting tests of "Miss England II." in those countries during the next few months.

THE PANAMA REVOLUTION: "CIVIL COMMOTION" THAT DID NOT AFFECT THE CANAL.



A "CONVERSATION PIECE" DURING THE COUP D'ÉTAT: REVOLUTIONARY VOLUNTEERS FRATERNISING WITH PEOPLE IN THE PLAZA ARANGO, AT PANAMA CITY—WITH A GROUP OF SCHOOLGIRLS (LEFT BACKGROUND) LOOKING ON.



A RÉVOLUTION THAT DID NOT AFFECT THE WORKING OF THE PANAMA CANAL, THROUGH WHICH THE PRINCE OF WALES WILL PASS NEXT MONTH: VOLUNTEERS ON THE MARCH IN PANAMA CITY.



A MINISTER OF THE LATE RÉGIME IN THE HANDS OF REVOLUTIONARIES: DR. NICHOLAS VICTORIA (IN BLACK, CARRYING A CANE), EX-SECRETARY OF THE TREASURY AND FINANCE, ESCORTED TO PRISON.

Our readers will remember that we have already illustrated the recent revolution in Panama, in our issue of January 24. We have since, however, received the above photographs, which are particularly interesting as showing the type of men who conducted the movement. A correspondent, writing in the "Times," noted that "as



AN IMPROVISED FORCE OF CIVILIANS THAT OVERTHREW THE LATE GOVERNMENT: ONE OF THE REVOLUTIONARY LEADERS IN PANAMA MARSHALLING HIS MEN AFTER THE DECISIVE EVENTS.

numbers of the insurgents had never handled a rifle before, and had to pause on the pavement to acquaint themselves with the mechanism of their weapons, the first attack (on the Presidential Palace) was somewhat wavering and confused." Later, however, they ousted the Government, which was replaced by a new régime.

DISTURBANCES IN A COUNTRY TO BE SEPARATED FROM INDIA: REBELLION IN BURMA.



AN INCIDENT OF THE BURMESE RISING (SINCE SUPPRESSED): SOME OF THE PRISONERS, HANDCUFFED TOGETHER, BEING TAKEN TO GAOL AT THARRAWADDY, IN THE DISTRICT WHERE REBEL BANDS HAD BURNED FOREST BUNGALOWS AND RAIDED VILLAGES. It was stated on January 26, by Colonel Wellborne, Deputy Inspector-General of Police in Burma, who took an active part in suppressing the Tharrawaddy rebellion, that the situation there and in the surrounding districts was now normal. Only about fifty rebels, he estimated, remained uncaptured. It will be recalled that the



TROPHIES BROUGHT BACK BY THE GOVERNMENT TROOPS IN BURMA FROM THE HEAD-QUARTERS OF THE INSURRECTION: THE REBEL FLAG, A GONG (LEFT), AND (TOP RIGHT) THE CAP SAID TO HAVE BEEN WORN BY THE REBEL CHIEFTAIN, SAYA SAN.

trouble began about Christmas, and was marked by the murder of Mr. Fields-Clarke, Forestry Commissioner, of whom a portrait appeared in our pages at the time. The rebellion was led by a native pretender, Saya San, who styled himself "king." His "palace" was attacked and burnt by our troops.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



AN ACROBATIC FIRE-BRIGADE IN JAPAN: FEATS ON THE TOP OF HIGH LADDERS AT THE DEZOMESHIKI, OR NEW YEAR'S PARADE OF FIREMEN, IN TOKYO. Japanese firemen, it seems, combine professional efficiency with remarkable agility in acrobatics. "The *Dezomeshiki*, or New Year's Parade of the Firemen of Tokyo," says a note on the above photographs, "was held in the open space in front of the Imperial Palace. The illustrations show some of the firemen performing 'stunts' on the top of ladders, set up in a vertical position." Judging by the large crowd assembled to watch the proceedings, these annual displays attract



THE TOKYO FIRE BRIGADE IN THEIR PICTURESQUE UNIFORMS: A CLOSER VIEW OF THE LADDER "ACROBATS" AT THE ANNUAL DISPLAY BEFORE THE IMPERIAL PALACE. great popular interest. Fire has always been a great menace in Japanese cities, at any rate in the days of close-packed wooden houses. In an account of pre-war conditions, given in Terry's "Japanese Empire," we read: "It is no uncommon thing for fires to destroy from 1000 to 2000 houses at a time in Tokyo. Statistics show that the annual fires aggregate about 700, and that some 8000 houses, valued at 6 million yen, are burned."



A NATIONALIST CEREMONY IN INDIA OF A KIND TREATED WITH TOLERANCE IN BOMBAY AFTER THE RELEASE OF MR. GANDHI: SALUTING THE CONGRESS FLAG—A TYPICAL SCENE DURING A MEETING HELD AT KARACHI.

This photograph, entitled "Saluting the forbidden Indian National Flag," is accompanied by the following note: "Except on ceremonial occasions, organised by the Government, when the Union Jack is hoisted, it has become a very common practice in India to hoist the Indian National flag on house-tops and public buildings. The photograph shows the solemn ceremony of saluting the Indian National flag at a meeting in Karachi." Writing from Bombay on January 26, a

"Times" correspondent said: "There was a feeling of rejoicing everywhere in Bombay this morning over the news that the Viceroy had ordered the release of Mr. Gandhi and the other members of the Congress Working Committee. The general feeling appeared to be that the period of strife was over, and this new spirit was shown in the tolerance with which the monthly ceremonies of saluting the Congress flag were treated throughout the city."



THE WORLD'S LARGEST FROG: *RANA GOLIATH*—A MOUNTED SPECIMEN (COMPARED WITH A FIELD-MOUSE) GIVEN TO THE NATURAL HISTORY MUSEUM. Among many interesting new acquisitions at the British Museum of Natural History, South Kensington, are several gifts from the trustees of the Rowland Ward Bequest. These include a specimen of the Goliath Frog (*Rana Goliath*) from the Cameroons, a species which attains a length of twelve inches, exclusive of its powerful limbs, and is the largest kind of frog in the world. Its size is here indicated by the field-mouse on the right.



A NOTABLE FEAT OF TRANSPORT: A 93-TON ELECTRICAL POWER TRANSFORMER MOVED FROM A SPECIAL ROAD-TRUCK AT DEPTFORD, ON ARRIVAL BY TRAIN FROM LANCASHIRE. This huge transformer, weighing 93 tons, and capable of an output of 80,000 h.p. at a working pressure of 132,000 volts, was made in Messrs. Ferranti's works at Hollinwood, Lancashire, and brought to London by train. At Deptford it was moved from the railway-truck to a special road-truck (seen above) fitted with thirty-two pairs of wheels, and so conveyed to the Deptford sub-station of the Central Electricity Board. The photograph shows its arrival there, with men who levered it off the truck.

NEW SOVIET LOANS TO THE PERSIAN ART EXHIBITION: SASANIAN TREASURES FROM THE GREAT HERMITAGE COLLECTION.



SASANIAN ART OF THE FIFTH-SIXTH CENTURIES: A SILVER-PLATE WITH A PEACOCK IN THE CENTRE, HOLDING A NECKLACE FOR GOOD LUCK.



AN EMBOSSED BRONZE PLATE OF SASANIAN STYLE: A DESIGN WITH A HORSEMAN AND A CHEETAH IN THE CENTRE, BORDERED BY ANIMALS AND BIRDS.



OF THE FIFTH-SIXTH CENTURIES—SASANIAN PERIOD: A SILVER PLATE WITH A DESIGN OF A LEOPARD AND TREE ENCIRCLED BY A FLORAL BORDER.



A SILVER VASE IN REPOUSSE, SHOWING ONE OF TWO CARTOUCHES CONTAINING FIGURES OF EAGLES SEIZING ANIMALS IN THEIR CLAWS: AN EXAMPLE OF SASANIAN ART. (SIXTH TO SEVENTH CENTURIES.)



A WINE-EWER—SIXTH TO SEVENTH CENTURIES: A SASANIAN SILVER VESSEL WITH HANDLE AND COVER, SHOWING A CARTOUCHE WITH A DESIGN OF A MONSTER—HALF-DOG AND HALF-BIRD. (HEIGHT, 13½ INCHES.)



REPRESENTING A RELIGIOUS DANCE OF NUDE PRIESTS HOLDING OFFERINGS, BENEATH AN ARCHED DESIGN: A LARGE SILVER VASE OF THE SASANIAN PERIOD—SIXTH TO SEVENTH CENTURIES.



AN EXQUISITE EXAMPLE OF SASANIAN METAL-WORK DATING FROM THE FIFTH TO SIXTH CENTURIES: A BRONZE PLATE IN REPOUSSE WORK, WITH A DESIGN OF PLANTS AND ROUNDELS.



SASANIAN ART OF THE THIRD-FOURTH CENTURIES: A BRONZE PLATE IN REPOUSSE WORK, WITH CENTRE FIGURES OF A HORSEMAN AND DOG, SURROUNDED BY HUMAN AND ANIMAL FIGURES.



A GOLD VASE BEAUTIFULLY WROUGHT IN THE SHAPE OF A MELON: AN EXAMPLE OF SASANIAN ART OF THE SIXTH CENTURY, FROM THE POLTIVA TREASURE—ONE OF THE ADDITIONAL OBJECTS SENT BY THE RUSSIAN GOVERNMENT TO THE PERSIAN ART EXHIBITION IN LONDON.



ANIMAL SCULPTURE IN METAL-WORK OF THE LATE SASANIAN PERIOD IN PERSIA: A BRONZE FIGURE OF A CROUCHING HARE.



BAHRAM MOUNTED ON A CAMEL, WITH A WOMAN RIDING PILLION BEHIND HIM, SHOOTING GAZELLE WITH BOW AND ARROW: A SASANIAN SILVER PLATE OF THE SIXTH-SEVENTH CENTURIES. (DIAMETER, 9 INCHES.)



WITH A STRIKING DESIGN, OF A RELIGIOUS CHARACTER, SHOWING A WOMAN FLUTE-PLAYER MOUNTED ON A MONSTER: A SIXTH-CENTURY SILVER PLATE OF THE SASANIAN PERIOD.



REPRESENTING (ABOVE) KING KHUSHRAM I. WITH HIS FOUR GENERALS, AND (BELOW) THE KING HUNTING IBEX OR HORNED SHEEP: A SILVER PLATE OF THE SASANIAN PERIOD. (SIXTH CENTURY.)



KING SHAPUR II. HUNTING LIONS WITH BOW AND ARROW: A DRAMATIC DESIGN ON A SILVER PLATE OF EARLIER SASANIAN TYPE DATING FROM THE FOURTH CENTURY. (DIAMETER, 9 INCHES.)

THE Soviet Government of Russia recently made a notable addition to its loan of exhibits for the great Exhibition of Persian Art, at Burlington House, adding twenty-nine fresh items to the thirty originally lent. The new exhibits consist, for the most part, of gold, silver, and bronze vases and plates of the Sasanian period from the celebrated Hermitage Museum at Leningrad. A number of these are illustrated in the photographs given above and on the front page of this issue. These treasures were brought to London by Professor J. A. Orbeli, Director of the Oriental Section of the Hermitage, and Professor F. V. Kiparisoff, Vice-President of the Academy for the History of Material Culture at Leningrad. This beautiful collection of exhibits is of special importance because it gives a clear view of the technique of Persian metal-work of the Sasanian period, an art of which examples are very rare. Burlington House thus contains at present a concentration of specimens of this art unrivalled in the world, outside the walls of the Hermitage itself. Western Europe has here an opportunity of appreciating it for the first time on so large a scale. The silver objects now on view are particularly interesting, as at first the Hermitage authorities hesitated to send them, as being more fragile than the gold and bronze. One of the finest of the silver plates is that representing in high relief King Shapur II. engaged in a lion hunt. This dates from the fourth century. A very rare subject, on another silver plate, is the sacred dance of nude priestesses. The silver vase decorated with an eagle seizing a gazelle belongs to the type used for celebrating the New Year. All these three examples are among those illustrated above.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A GLIDER LAUNCHED INTO THE AIR, KITE-FASHION, BY BEING TOWED BY A MOTOR-CAR: MR. WYLDE, DESIGNER OF THE DEVICE, WHICH WAS DRAWN OVER THE AERODROME. An observer amusingly describes his arrival at Hanworth Aerodrome, where the air was held by gliders of the type illustrated above: "Bowling along the ground before me was a motor-car . . . and following it, as though by magic, was an engineless glider. . . . Suddenly the glider rose almost perpendicularly to a height of 500 ft., made a wide circle, and, like a giant albatross, came to earth in a perfect landing." When "towed-gliding" is practised, the motor-car tows the glider up-wind until the device gains a lift

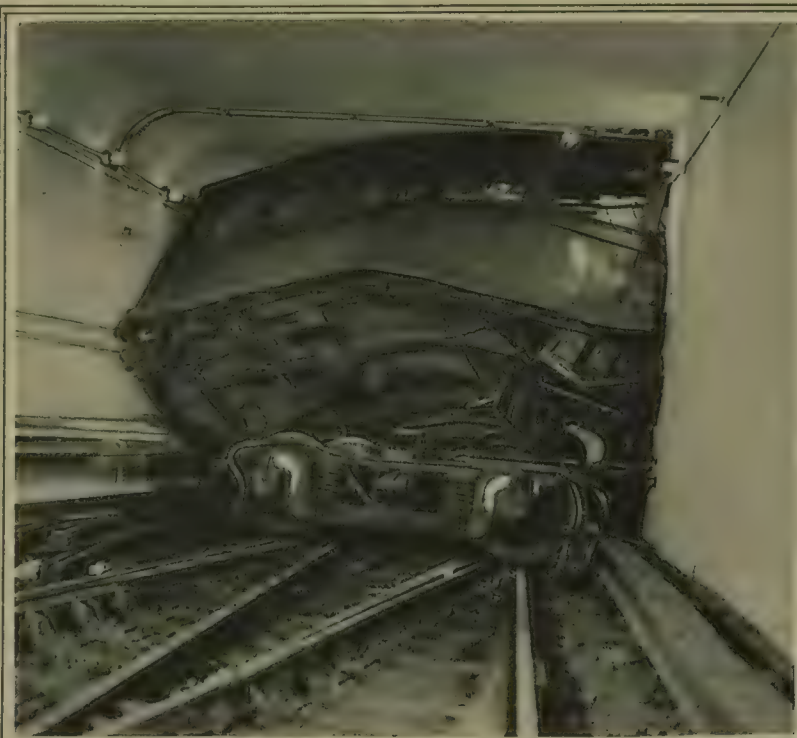


A USEFUL DEVICE FOR TRAINING AIR-PILOTS: THE TOWED GLIDER IN FLIGHT—BEFORE RISING ALMOST PERPENDICULARLY TO 500 FEET. sufficient to cause it to rise high into the air. Then the pilot casts off the tow-line and circles down-wind to earth. This method of flying enables novices to learn the first principles of control in the air before having to master the mechanism of a complicated-engined aeroplane. It is also a cheap method of learning to fly—since a glider costs less than £100.



A THREE-DIMENSIONAL TRAFFIC PROBLEM! A NOTICE WARNING MOTORISTS THAT LOW-FLYING AEROPLANES CROSS A ROAD NEAR GLENDALE, IN CALIFORNIA, WHICH BOASTS AN IMPORTANT AIR-PORT.

The advent of the three-dimensional traffic problem foreshadows the day when there will be a call for veritable Einsteins to solve the difficulties presented when air-traffic impinges on road-traffic! Here, we illustrate the first aeroplane-crossing sign. This has been erected by the Curtiss-Wright officials of the Grand Central Air Terminal at Glendale, in California.



AFTER IT HAD SMASHED THROUGH THE WALL ON THE RIGHT: A COLLAPSED CARRIAGE AFTER AN ACCIDENT ON AN UNDERGROUND RAILWAY IN THE U.S.A. As it neared Manhattan Station, the leading carriage of a train on the Hudson Tube Railway jumped the points and smashed through a dividing wall, injuring nineteen passengers. The danger of electrocution and the heavy black smoke which filled the tunnels created a panic which affected the stations of 33rd Street and 6th Avenue. The carriage that was wrecked penetrated through the wall seen on the right.



A NEW LIGHT-REFLECTING "FAN" FOR CONTROLLING TRAFFIC AT NIGHT: A FRENCH DEVICE IN USE AT NICE.

Gone is the day when it was possible for the man-in-the-street to ignore the traffic problem. That problem is now at everyone's gate—and, if we are to judge by another photograph on this page, it will soon be above everyone's head! We illustrate here two interesting attempts at coping with the control of traffic at night: one French, the second of English origin. That adopted by the traffic police of Nice consists of a truncheon, or short staff, with a white disc whose



AN EXPERIMENTAL DEVICE FOR CONTROLLING NIGHT TRAFFIC: A NOVEL MEANS OF ROAD-SIGNALLING DEMONSTRATED BY THE R.A.C.

central design reflects the lights of advancing vehicles. The other invention was recently demonstrated by the R.A.C., at Trent Bridge, Notts. It was devised by Mr. M. B. Hitchman, Chief Superintendent of the R.A.C. The two signalling-lamps are held in the hands of the traffic-controller in the manner shown. When a hand is raised the light is switched on automatically; and it is switched off again when the hand is lowered.

PAYING REPARATIONS IN KIND: GERMANY MAKING 'PLANES FOR FRANCE.



A "ROHRBACH-ROMAR" FLYING-BOAT WHICH HAS BEEN ACQUIRED FROM GERMANY BY THE FRENCH AIR MINISTRY ON THE REPARATIONS ACCOUNT: A SPECTACULAR TEST OF THE STRENGTH AND RIGIDITY OF THE AIRCRAFT'S WING-SURFACES MADE IN BERLIN BY NINETY-NINE MEN.



A "ROHRBACH-ROMAR" FLYING-BOAT MADE FOR THE FRENCH AIR MINISTRY BY THE GERMAN FIRM AND DELIVERED AS A REPARATIONS PAYMENT IN KIND: A TRIAL FLIGHT OVER THE BALTIC, NEAR TRAVEMÜNDE; WITH A CREW OF TWELVE AND FOUR PASSENGERS.

Certain of the Reparations payments due from the Central Powers to the nations of the Entente under the Versailles Treaty and subsequent agreements are made in kind. Thus we hear of horses sent by Austria for use in Serbia; of pipes manufactured in Germany and supplied for the water-supply system of Belgrade; and of transfers of rolling-stock. Here we illustrate a type of flying-boat acquired by the French Air Ministry from the Rohrbach works, at Berlin. It will be seen

that she shares with "Dornier X." the characteristic of motors mounted above the single wing-surfaces. The three together develop 750 h.p. It is interesting to recall in this connection that the dirigible "L.Z.126" was designed and built on the Reparations account for the United States Government in 1924, by the Luftschiffbau Zeppelin, Friedrichshafen; and was subsequently flown across the Atlantic manned by a German crew.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



LADY ST. HELIER, D.B.E.

Died, January 25; aged eighty-six. Famous as a London hostess of great distinction and charm of manner, with a widely extended circle of acquaintances. In her later years, known as an energetic social worker.



THE WORLD-RENOWNED RUSSIAN DANCER WHOSE DEATH TOOK PLACE AT THE HAGUE ON JANUARY 22: MME. PAVLOVA.

Mme. Anna Pavlova died at the Hague on January 22, aged forty-six. After leaving the Imperial Russian Ballet, as a "première danseuse," at the age of sixteen, she joined Diaghilev's Company in 1908; and in 1911 the full glory of the Russian Ballet broke upon London when Pavlova, Nijinsky, and their supporters appeared at Covent Garden. After her marriage to M. Victor Dandré, she spent much time in her home in Hampstead.



SIR PERCY FITZPATRICK.

Died, January 25. Born, 1862. Well-known South African statesman, author, and Imperialist. Initiator of the Two Minutes' Silence. Secretary to Reform Committee of Uitlanders in 1898. Author of "Jock of the Bushveld."



MR. MONTAGUE NAPIER.

Died, January 23; aged sixty. Designed the engines of the Gloster-Napier aeroplanes (reserve) for the Schneider Trophy in 1929. Chairman and Joint Managing Director, D. Napier and Son.



SIR FRANK GAVAN DUFFY.

Succeeds Sir Isaac Isaacs as Chief Justice of the Commonwealth of Australia. Formerly Senior Judge of the High Court of Australia. A Justice of the High Court since 1913. Born, 1852.



THE RT. HON. SIR WILLIAM BULL, BT., P.C.
Died, January 23; born, 1863. Famous solicitor. M.P. (Con.) for Hammersmith and South Hammersmith for thirty years. Hammersmith representative on the L.C.C., 1892. Advocate of the Channel Tunnel. Maltravers Herald Extraordinary.



THE VICEROY-DESIGNATE OF INDIA RETURNS TO ENGLAND FROM CANADA: LORD WILLINGDON (LEFT), WITH LADY WILLINGDON AND MR. BALDWIN.

The King was represented by Brigadier-General Lord Hampden at Euston Station, on January 24, on the arrival from Canada of Lord Willingdon, Governor-General of Canada and Viceroy-designate of India. Among those who met Lord and Lady Willingdon were Mr. and Mrs. Stanley Baldwin, Lieut.-Col. H. V. B. de Satgé (representing Mr. J. H. Thomas), and Mr. and Mrs. Latiafi, representing British India.



THE SIXTH BARON ELLENBOROUGH.

Died, January 22; aged eighty-one. Joined the 54th Regiment, 1869; served during the Afghan Campaign of 1879-80, and in the South African War. When in India, he was one of the original polo players in the 54th Regiment.



SIR FRANCIS LINDLEY.

Appointed Ambassador to Japan. Formerly Ambassador to Portugal. Entered Foreign Office, 1897. Went to Tokyo, 1906; Sofia, 1909; Christiania, 1912. 1915, Counsellor of Embassy, Petrograd. Born, 1872.



LORD CLARENDON'S DEVICE ON HIS PERSONAL FLAG.

The device on the new flag for the personal use of the Governor-General of South Africa, the Earl of Clarendon. The flag is blue with the crest in gold, surmounted by the words, "Union of South Africa," repeated below in Dutch.



KING CAROL II. COINAGE—A MODEL FOR THE OBVERSE.

M. André Lavrillier has been for a long time engaged at the London Mint (where the coins may be struck) on moulding the design of the new Roumanian coinage, which, of course, bears the head of King Carol II. His Majesty became King on June 8, 1930.



THE BISHOP OF WORCESTER.

The Right Reverend A. W. T. Perowne, M.A., D.D., has been translated from the Bishopric of Bradford to that of Worcester. Born in 1867. Is well known for the breadth and the sympathy of his views.

A "BABY" PLANET NOW BEING USED TO MEASURE THE SOLAR SYSTEM.

FROM THE DRAWING BY SCRIVEN BOLTON, F.R.A.S. (COPYRIGHTED.)



THE RECENT APPROACH OF THE ASTEROID EROS : THE PROBABLE CHARACTER OF ITS "ROUGH-CAST JAGGED SURFACE."

Astronomers calculated that the little planet Eros, which has a diameter of under twenty miles, would on January 30 come within 16,500,000 miles of the Earth, its nearest point of approach since its discovery in 1898. International arrangements were made to use the occasion, at various observatories, for new measurements of the Solar System. In a note on the above drawing, the astronomer-artist writes: "Proceeding beyond Mars, a step further from the Sun, we find a group of a thousand tiny planets, called Asteroids, plying their course between the orbits of Mars and Jupiter. They cross each other's orbits undisturbed, and one of them, named Eros, approaches the Earth nearer than any other body except the Moon or a comet. Such small worlds as these—averaging only some twenty miles in

diameter—cannot well maintain an atmosphere. In imagination, we stand on one of them. We behold a world totally different from ours, being probably a frozen mass of sandstone, destitute of air and water and the essentials to life development. The rough-cast jagged surface has retained its pristine brightness. We find rocks and precipices of untarnished hues, towering pinnacles, with yawning pits of appalling depth. The Sun, which appears smaller than from the Earth, shines in a black, star-lit sky, even at noon. No sound, however loud, is heard. One might easily spring a hundred feet high, and feel no greater shock, on descent, than by leaping a yard on the Earth." The next near approach of Eros to the Earth is due in 1938, after which occurs an interval till 1975.

HOLY MOUNTAINS—IN TIBET AND IN JAPAN: SACRED KAILASH AND FUJI YAMA.



A SACRED MOUNTAIN OF TIBET: KAILASH—ABODE OF SIVA, "THE DESTROYER," WHO MANIFESTS HIMSELF IN THE THUNDER-CLOUDS THAT MOVE ABOUT ITS SUMMIT.



"GOURI KUND," WHERE PARVATI, SIVA'S WIFE, GOES TO TAKE HER BATH: A FROZEN LAKE LYING BELOW MT. KAILASH, DWELLING-PLACE OF THE DESTROYER-GOD, AT 18,000 FT. ABOVE SEA-LEVEL.



JAPAN'S MOST FAMOUS SACRED SUMMIT PHOTOGRAPHED FROM THE AIR: THE SNOW-COVERED CRATER OF FUJI YAMA, A MOUNTAIN YEARLY CLIMBED BY 20,000 PILGRIMS, AND A DREAM-PORTENT OF PROMOTION AND GOOD LUCK.



AN AIR PHOTOGRAPH OF THE MAJESTIC AND SIMPLE OUTLINE WHICH IS FAMILIAR TO ALL LOVERS OF JAPANESE ART IN ITS VARIOUS MANIFESTATIONS: SACRED FUJI YAMA, SNOW-COVERED AND GIRDLED BY LUMINOUS CLOUDS.

The gods of ancient Greece chose a mountain for their dwelling-place; and to-day, even as in the legendary past, national beliefs and customs are affected by the feelings of humility and awe conjured up by mighty, snow-covered peaks towering above their surroundings. The famous Tibetan mountain of Kailash, for example, is an object of pilgrimage for pious Hindus and for Tibetans who journey from Lhasa and other distant spots, travelling over the most rugged country to attain a glimpse of its sacred outline; for, is it not the dwelling-place of Siva, the Destroyer-God, who manifests his awful presence in the thunder reverberating in the clouds that move about its summit? Below lies the dazzling

purity of the frozen lake, "Gouri Kund," where, if we are to credit Hindu theologians, Parvati, Siva's wife, the Goddess of Beauty, comes to bathe, like another Snow Queen! And, if Kailash is a monarch among peers, Fuji Yama is a holy mountain which derives much of its impressiveness from the low-lying cultivated lands sweeping right up to its foot. From these plains it rises dramatically and, abruptly to a height of 12,400 ft., to dominate most of the landward prospects among the popular seaside resorts in the neighbourhood of the Izu peninsula—the region shaken by the earthquake recorded in our pages last year.

AS EERIE AS
THE
SAND-CRATER
OF
MORROWBIE
JUKES!
A
DAKMEH
IN
PERSIA.



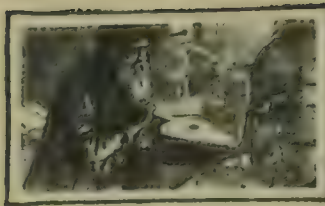
CONJURING UP
MEMORIES OF
KIPLING'S VILLAGE
OF THE LIVING,
CROW-EATING
"DEAD":
A TOWER OF SILENCE
IN PERSIA, WHERE
THE DEAD
ZOROASTRIAN
IS LEFT TO THE
BIRDS OF THE AIR
AFTER A DOG HAS
"CERTIFIED"
DEATH.



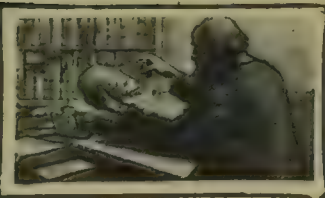
THE FIRST PHOTOGRAPH OF THE INTERIOR OF A FIRE-WORSHIPPERS' TOWER OF SILENCE THAT HAS BEEN TAKEN FOR MANY YEARS: WITHIN THE WALLS OF A DAKMEH OF THE ZOROASTRIANS.

The *Dakmeh*, or Tower of Silence, is, of course, for the dead; but somehow it conjures up memories of the still more eerie sand-crater of Kipling's "The Strange Ride of Morrowbie Jukes," the story, it will be recalled, of a mysterious village of living "dead"—ghastly, crow-eating Indians of whom Gunga Dass said: "'If you die at home and do not die when you come to the ghât to be burnt you come here'"—those recovered from trance or catalepsy and the hurriedly removed cholera "cases" who had revived in the cold air by the river! To return to our photographs, however. Thousands of Zoroastrians, or Fire-worshippers, remain in Mohammedan Persia, although so many of their belief migrated to India (the Parsees). Concerning them, Miss Ella C. Sykes notes, in "Persia and Its People": "The Zoroastrians hold the dog in high esteem as being sacred to Ormuzd, and it is a crime to kill or injure one of

these animals, that are supposed to have the power of driving away evil spirits. The 'four-eyed' dog of the Avesta is still common in the north of Persia, and was so named from having a yellow patch above each eye; it was white with yellow ears and yellow markings on its body. This animal is called in to decide whether a *Gabr* be dead or not, the belief being that if the dog eats a piece of bread laid on the breast of the corpse, its action proves that life is extinct. The dead man is laid out by men appointed to the office, Zoroastrians so greatly dreading the defilement that ensues from touching a corpse that the dying are often left untended in their last moments. The body is then carried to a *dakmeh*, or 'Tower of Silence,' where it is exposed to be devoured by the vultures and crows, as it would pollute the earth if laid in the ground." "*Gabr*" is equivalent to "Infidel."



THE WORLD OF SCIENCE.



THE NATURAL HISTORY OF THE ARGENTINE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THOUGH we all of us probably know something of Argentina—and, in consequence of the Prince of Wales's visit, we shall soon know a great deal more—there is one aspect of this wonderful country which will probably be new to most people, and that concerns its "natural

2 feet long, and of a striking coloration, it lives in burrows, forming small colonies. The entrances to these burrows are of great size, and their walls are in turn excavated by a small dendrocolapine bird (the miner)—one of a group peculiar to the New World—and such of these burrows

the home of the largest living rodent, the capivara, or carpincho (*Hydrocharus*), with a skull a foot long. The whole animal is about 4 feet long. Though not now, I believe, found in the Argentine, a fossil species has been found in Buenos Aires which attained to a length of 5 feet. But *H. magnus*, found in the same Pleistocene deposit in this area, was even larger. The living species is a heavily-built animal, covered in coarse hair of a reddish-brown colour. It haunts the borders of rivers and lakes, hiding among the reeds.

As touching the bird life of the Argentine, space can be found for mention of no more than two or three of the hosts of interesting species to be found here. First and foremost comes the rhea, or "South American ostrich." I doubt very much whether the Prince of Wales will have the good fortune to see a rhea-hunt with the bolas, which has been described as one of the most fascinating forms of sport ever devised by man. For the bird has more than a sporting chance of escape, since it is exceedingly fleet of foot, and has a habit of changing its course with the most disconcerting suddenness. None but the most expert can hope to cast the bolas at the right moment, and with sufficient accuracy of aim, to bring down the quarry.

After the rhea comes the tinamou, of which there are several species in the Argentine. The tinamou is to be regarded as a struthious bird; that is to say, one of the ostrich tribe, which has not lost the power of flight. No other bird lays eggs of such strange beauty; for, though



1. PONTOPORIA: A PRIMITIVE CETACEAN OF SOUTH AMERICA WHOSE EYES ARE SO REDUCED AS TO BE PRACTICALLY USELESS.

The Pontoporia haunts the brown, mud-thickened waters of the estuaries of the Amazon and the Rio de La Plata; and, as a reaction to the muddy medium in which it lives, has practically lost the use of its eyes.

history," using this term in its widest sense. Lack of knowledge on this subject is not surprising, for it is the concern, chiefly, of those whose business it is to study such themes. But their discoveries have revealed an aspect of the Americas in the making which cannot but prove profoundly interesting, even to those who do not usually venture to look over the fence into this field of human knowledge.

The researches of men of science have shown that, long ages ago, the two Americas—North and South—formed two separate continents, awaiting the land-bridge formed by the isthmus of Panama, thereby permitting, at last, of migration from North and Central America into this wonderful continent, and *vice versa*. That period of isolation resulted in the formation, in South America, of types of animal life found nowhere else in the world. Some of these are still living; some are known only as fossils; and these last are of creatures so strange that they deserve, and shall have, an essay to themselves next week.

Of the living fauna I shall have space to speak of no more than what may be called the outstanding types; while of the flora I can say nothing, though it well deserves to be surveyed on another occasion. Since Miocene and late into the Pleistocene times at least—a million years or so ago—South America was isolated from the rest of the world; and hence the evolution of the unique types of beasts and birds, and lower forms of life, which are now to be briefly surveyed.

Among the mammals, one of the most characteristic of South America is that singular animal commonly called the llama. Evolved, no doubt, on this southern continent, there is good evidence to show that its remote ancestors must have migrated from the northern continent when the land-bridge of Panama first raised itself above the face of the waters. For the ancestors of the camel tribe, to which the llama belongs, seem to have arisen in North America. The true camels passed over into the Old World; the llamas took the opposite direction, and they are now represented by several species. Strictly speaking, the term llama belongs to the domesticated animal which played so important a part as a beast of burden during the occupation of the Spaniards. The alpaca is another domesticated species, or sub-species, giving the name to the material which, but a few years ago, was in common use among us. It is smaller than the llama, and was never used as a beast of burden. The two wild species are the guanaco and the vicuña. The last-named is the smaller and more slender, and lives in herds just under the line of perpetual snow around the rocks and precipices of the Andes of Peru. The guanaco has, or had, a wider range, extending from the Andes of Peru and Ecuador to the open plains of Patagonia. Time was when it swarmed over the Argentine pampas, but this was before the introduction of the countless herds of cattle, sheep, and horses which have now displaced it. In substituting these familiar animals for such quaint-looking creatures—which the early Spaniards likened to long-legged, long-necked sheep—the world's food supply has been enlarged, but in the æsthetic sense it has been impoverished.

There are some extraordinarily interesting rodents in this wonderful country. For here is the home of the wild guinea-pig, and here, too, is found its not distant relative, that most striking-looking animal, the "Patagonian hare" (*Dolichotis*). Perhaps I should say was found, for I am told that it is now very rare in the Argentine. Twice as large as a hare, it has somewhat shorter and more rounded ears, much longer legs, and a very short tail. Of burrowing habits, it seems to have exhibited a fondness for appropriating the burrows of the viscacha whenever these were available.

The viscacha (*Lagostomus*) (Fig. 2) is, I believe, in the more settled areas of the Argentine, becoming rare. But a generation ago it was exceedingly abundant. Nearly

this vast territory are armadillos. Four species were common; but their numbers have become greatly reduced. Only one, I believe, the hairy armadillo, contrives to hold its own fairly well. They are disliked because their burrows easily cave in under horses' feet; and most riders object to being thrown from such causes.

The coypu, supplying the fur known as "nutria," is common in the rivers of the Argentine. Rather like a huge rat, 2 feet long, in appearance, it is rendered still more striking by the dull-red colour of the great gnawing teeth. In Buenos Aires, some forty years ago, the slaughter of this animal was forbidden. Probably owing to a reduction in the numbers of their natural enemies, they speedily increased to such an extent that the surplus population became migratory and took to the land, swarming everywhere. Suddenly some mysterious disease spread amongst them, and they became almost extinct. But their numbers have, I believe, recovered. Further south, in Patagonia, is



2. THE VISCACHA: A SOUTH AMERICAN RODENT WHOSE HILL, OR "VISCACHERA," IS A VERITABLE ANIMAL "TENEMENT," SOMETIMES SHELTERING THREE SPECIES OF BIRDS, AND A SMALL KIND OF FOX!

The broad black band along the Viscacha's face gives it an ugly look; but, following the principles of true "camouflage," it breaks up the outline of the head in appearance, and so furnishes a most efficient protection against prowling enemies. In the mouth of a dimly lighted burrow this would not look like a head at all.

without markings of any kind, their shells, of strange colours, look more like porcelain than egg-shells, and they have a curiously polished, enamel-like surface. Their flight, noisy and violent, is soon exhausted. The evening call of the rufous tinamou is said to be flute-like in character, and singularly sweet.

Another reputed songster is that strange-looking archaic goose, the screamer (*Chauna*), whose wings are each armed with a pair of most formidable spurs. They are to be found in great flocks, of as many as 1000 or more, and have a habit of singing in chorus at intervals during the night—"counting the hours," as the Gauchos say. The first song is about nine o'clock, the second at midnight, and the third just before dawn, and the effect is said to be singularly impressive. In captivity, at any rate, to judge from specimens at the "Zoo," a more unpleasant voice would be difficult to find.

A brief mention must be made of another remarkable bird peculiar to South America. This is the cariamia, or seriema, of which there are two species, the Brazilian cariamia (*Cariama cristata*) and Burmeister's cariamia (*Chunga burmeisteri*) (Fig. 3). This last haunts forests or bushy districts. The larger species in appearance recalls the African secretary-bird, but there is not the slightest relationship between them, for the cariamias are archaic cranes. A fossil species (*Phororhachos*) of Patagonia attained to a relatively gigantic size, as may be judged by the fact that its skull was 2 feet long—exceeding that of a horse!

It has been possible, in the limited space at my disposal, to do no more than trace in brief and broad outlines the nature of the animal life of the Argentine, and there remains but one more to be mentioned, and this is a cetacean, the dolphin-like Pontoporia, which haunts the estuaries of the Amazon and the Rio de La Plata. It is a rare and strange creature, remarkable, among other things, for the degenerate condition of the eyes, which are so reduced as to be practically useless, apparently as a reaction to the muddy water in which they live.



3. BURMEISTER'S CARIAMA: A SOUTH AMERICAN BIRD WHICH RESEMBLES THE AFRICAN SECRETARY-BIRD, BUT IS REALLY AN ARCHAIC CRANE.

The habits of the Cariamas resemble those of the African secretary-bird. They kill their prey with a stamp of the foot. There is not, however, the slightest morphological relationship between the two species.

NATURE'S GROTESQUES: INSECT MIMICS; AND A CONTRAST IN SIMIAN NOSES.



AN EXTRAORDINARY EXAMPLE OF IMITATION AMONG INSECTS: SOUTH AMERICAN "HUMP-BACKED" CRICKETS (*MEMBRACIDÆ*) CLOSELY RESEMBLING THE THORNS OF A TREE ON WHICH THEY ARE CRAWLING.

IN several recent issues, as our readers will remember, we have reproduced a number of striking photographic studies of the grotesque in various forms of animal life. Here is a further instalment from the same series, illustrating an aspect of natural history which might be described as practically inexhaustible, for Nature gives birth to the bizarre in infinite variety. The insect world, as

[Continued in box below.]



A MASQUERADER WITH MURDEROUS INTENT: THE "DEVIL'S FLOWER," WHICH, BY ITS LIKENESS TO A BLOSSOM, LURES INSECTS AND SEIZES THEM IN ITS PREHENSILE ARMS.



AS PLAIN AS IS THE NOSE UPON HIS FACE! THE KAHAU, OR PROBOCIS MONKEY (*NASALIS LARVATUS* WURMB.) OF BORNEO, A STRIKING CONTRAST TO HIS "OPPOSITE NUMBER," THE SNUB-NOSED MONKEY.



THE VERY ANTITHESIS OF THE NASAL ORGAN SHOWN OPPOSITE: AN EXTREME RETROUSSE OR TIP-TILTED TYPE—A SNUB-NOSED MONKEY (*RHINOPITHECUS* *ROXELLANÆ* A.M.E.) OF TIBET AND CHINA.

[Continued.]

represented here by the two upper photographs, is particularly rich in weird and curious creatures that seem deliberately to masquerade as something else—leaves, flowers, thorns, and so on—either for the purpose of enticing their prey or of themselves escaping the notice of their own enemies. Another phase of this inexplicable power of imitating other objects, of course, is what is known as protective coloration, found not only among insects, but in many larger types of animals. It is easy enough to see why these imitative arts are practised, but the question of how the faculty is acquired, and whether it is conscious or unconscious, leads the enquirer to an unfathomable mystery. The lower photographs, presenting so impressive a contrast in noses, show that the monkey—apart from problems of pedigree—can be an effective caricature of man.

MARITIME LINKS IN COMMUNICATION: STAMPS THAT DEPICT SHIPS.

STAMPS COURTEOUSLY LENT BY MESSRS. STANLEY GIBBONS, LTD., 391, STRAND.



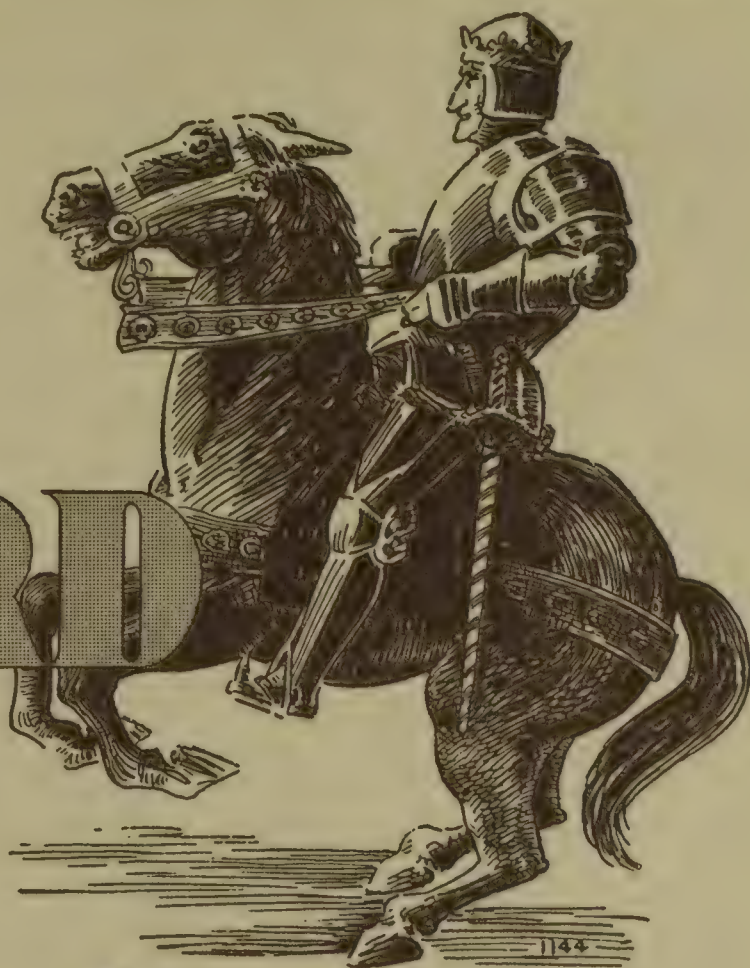
1. Egypt, 1926; Old Egyptian Galley. 2. Estonia, 1919; Viking Ship. 3. Iceland, 1930; Viking Funeral Ship. 4. North Borneo, 1897; Native Galley. 5. Tunis, 1906; Carthaginian Galley. 6. British Solomon Islands, 1907; Native Vessel. 7. China, 1926; Chinese Junk. 8. Belgian Congo, 1910; Native Canoe. 9. Niger Territory, 1926; Native Boat. 10. Egypt, 1914; Native Boats on the Nile. 11. Papua, 1901; Lakatoi (Native Canoe). 12. United States, 1893; Flag-Ship of Columbus in 1492. 13. Newfoundland, 1897; Cabot's Ship, the "Matthew," in 1497. 14. Grenada, 1898; Flag-ship of Columbus in 1498. 15. United States, 1920; the "Mayflower" (Pilgrim Fathers' Ship). 16. Canada, 1908; Cartier's Arrival before Quebec in 1608. 17. Barbados, 1906; The "Olive Blossom." 18. United States, 1909; the "Clermont" on the

Hudson. 19. Jamaica, 1922; Port Royal in 1853. 20. United States, 1924; the "New Netherlands." 21. Chile, 1910; Capture of "Maria Isabella." 22. Greece, 1927; Battle of Navarino (1827). 23. Turks and Caicos Islands, 1900; Salt-Raking. 24. Bahamas, 1930; Allegorical. 25. South Africa, 1926. 26. Canada, 1929; Fishing-Smack "Bluenose." 27. Belgian Congo, 1910; Stern-wheel Steamer on the Upper Congo. 28. Suez Canal, 1868; Early Steamship. 29. Panama, 1918; Steamship Passing through Canal. 30. Hawaiian Islands, 1894; S.S. "Arawa." 31. Middle Congo, 1930; Passenger Steamer on the Congo. 32. Liberia, 1909; Gun-boat "Lark." 33. German Cameroons, 1900; Kaiser's Yacht "Hohenzollern." 34. Jamaica, 1921; Return of War Contingent, 1919. 35. Belgium, 1915; Freeing of the Scheldt. 36. Newfoundland, 1928.

We here continue our series of reproductions of postage stamps: after examples of zoology and aeronautics in philatelic garb, and of stamps which illustrate the march of progress and civilisation, the picturesque and the scenic, we reproduce above some which have to do with navigation and the sea. The feat of navigation that has had the most influence on the world's history, the discovery of America, is commemorated in Nos. 12, 13, and 14, in two engravings of Columbus's flag-ships, and in Jean Cabot's ship, the "Matthew," in which he sailed from Bristol in 1497 to reach Cape Breton Island. Besides that, almost every age and type of

vessel seems to have found favour with the designers of postage stamps; from the Egyptian galley in No. 1, and primitive native canoes (Nos. 6, 8, and 9), through the caravels of the later Middle Ages (Nos. 12 and 14), and three-deckers (Nos. 19, 21, and 22), the earliest steamers (Nos. 18 and 28), down to modern developments like the elegant Imperial German yacht, the "Hohenzollern" (No. 33), the Panama Canal (No. 29), and a modern steamer, the "Caribou" (No. 36). It remains to be noted that at the battle of Navarino (No. 22) the Turks and Egyptians were defeated by the French, Russian, and English fleets in 1827.

IF RICHARD III



had lived to-day
he would have
called not only
for a horse, but for
a stirrup cup of
“**King George IV**”
OLD SCOTCH
WHISKY

“*The Whisky of Right Royal Quality*”



A PAGE FOR COLLECTORS.

FAMILIAR AND UNFAMILIAR WOODS IN OLD FURNITURE.

By FRANK DAVIS.



I HAVE just been reading a protest by a local resident against the destruction of certain ancient yew-trees near Box Hill. I have also just passed a tobacco-shop in which were set out various cigar-boxes made of thuya wood. Last week a fellow-passenger on the L.N.E.R. was speaking of the silk industry of Lyons in the old days and the part the silk-worm and the mulberry together have played in the advance of civilisation. Let us accept the omens and discuss a few of the less ordinary woods to be found in antique furniture. The list is a formidable one, and would require many pages before it could be considered complete. Incidentally, the collector a century hence will have a yet more varied choice, for one of the most pleasant characteristics of the finest and most original modern furniture (I am not speaking of cheap mass-production pieces, but of the good things that even to-day are being built to last) is the tendency to use beautifully grained rare woods, and to depend on their simple natural colour and pattern rather than upon added decoration.

In the past, as everyone knows, furniture fashions moved from oak to walnut, from walnut to mahogany, and from mahogany to satinwood. In general it is correct to say that the London cabinet-maker very rarely used timbers that were not in vogue. The country maker, however, had a less sophisticated market, and was often quite willing to fashion a chest or a cabinet out of any suitable wood that came to hand. Ash, for example, was to be found everywhere in England, and was a favourite wood for the cheaper sort of furniture, especially for chairs. Not much has survived, partly because the finer pieces were not made of it, and partly because it

is very subject to worm. Evelyn, the diarist, to whom we owe a great deal of our fragmentary knowledge of seventeenth-century timbers, writing in *Sylva* (1664), remarks: "Some ash is curiously camleted and vein'd" (he doubtless refers to the characteristic knots and bosses) "so differently from other timber, that our skilful cabinet makers prize it equal with ebony, and give it the name of Green Ebony, which the customer payes well for. . . ."

Apple wood was by no means uncommon for country furniture in the eighteenth century, nor was alder, which has very curious characteristics. It is white when newly cut, but turns a deep red after a time, and then again turns to a lighter colour. Another timber not often met with is acacia, better known in America as locust wood. It is a dullish yellow, with deep brown markings, and almost as durable as oak. One can find it fairly frequently as an inlay, but a whole cabinet, such as the one illustrated in Fig. 1, is distinctly rare. Even more unusual is the contemporary label (Fig. 1, inset), which seems to prove that the London trade did not always disdain the use of woods which were normally more popular in the provinces. Mulberry is very similar in colour and markings; the differences in the only example I have examined recently would be indistinguishable in a photograph. This acacia piece, by the way, has inlays of pewter to mark off the various sections.

This brings me to the long list of materials used for all kinds of inlay-work previous to the eighteenth century. In addition to pewter, one finds bone, ivory, tortoise-shell, and sometimes even silver; the woods used for this purpose include ash, beech, bog oak—that is, oak found in marshy ground blackened by many years of soaking—ebony, various fruit woods, and holly, sycamore, and yew. This list refers to inlays cut in the solid, mainly, of course, in Tudor and

Stuart times. The later and more refined inlaying of various veneers against a veneer of a darker colour demanded a more complicated technique—this will be readily appreciated by anyone who has taken the trouble to examine a fine marquetry piece of the end of the seventeenth century. Evelyn is again our authority—for yellow and reds he gives "Locust or Acacia, Rosewood, Brazil"—very similar in colour to mahogany—"and Fustic"—a yellow wood from the West Indies. Much later, Chippendale experimented with fustic as a veneer, but it was found to fade badly, and Sheraton has recorded that it was no longer in use in his time.

Ebony was imported from the East as early as the reign of Elizabeth, and

retained its popularity, first as an inlay, and later as both inlay and veneer, right up to our own times. We have already noted what Evelyn has to say about ash under the name of green ebony. A less honest substitute was willow dyed black. As a general rule, foreign woods took the place of native varieties in the second half of the eighteenth century. Thus Evelyn again in the same treatise: "The Black Cherry wood grows sometimes to that bulke, as is fit to make stools with, Cabinets, Tables, especially the redder sort which will polish well." A cherry-wood piece is not often seen to-day, though cherry inlay on both oak and walnut furniture is not so uncommon, but it is practically never found on mahogany or satin-wood.

Sycamore was used for inlay in the sixteenth century; the treatment of this pleasant wood in the latter half of the eighteenth century is curious. It was stained to a greenish-grey by oxide of iron, solemnly called harewood, and used as veneer—and very delightful it is. In not too good a light the greenish-grey of harewood is not easily distinguished from the greenish-yellow of olive, which was used at the same period for the same purpose. Kingwood, imported from the beginning of the eighteenth century from South America, became very popular for cross-banding in borders and such-like purposes; much less familiar is the so-called partridge-wood, patterned in brown and red like a bird's feather,

that came over from Brazil in the previous century. One finds box used for early inlay in solid oak, but this wood had an importance in another connection which makes its occasional appearance in furniture scarcely worth a mention: no timber is so suitable for making wood blocks for printing, and practically all the finest early wood engravings of Europe were produced by means of this wood. Lime comes rather nearer our subject, not because individual pieces were made of it, but because no wood



2. A GRANDIOSE EIGHTEENTH-CENTURY CABINET: A FINE PIECE CONSTRUCTED OF THUYA WOOD, A TIMBER WHICH IS PROBABLY THE SAME AS THE CITRON WOOD PRIZED BY THE ROMANS.

Thuya wood (*lignum vitae*) is of a beautiful brown colour, full of knots and curls. The cabinet—since neither French nor Germans will admit its origin—was probably made in London by a German workman. By Courtesy of Messrs. M. Harris and Sons, 44, New Oxford Street, W.C.

is so beloved of the wood-carver, for it does not split and cuts equally well with or across the grain. The wonderfully detailed and naturalistic carvings of Grinling Gibbons and his followers are mainly carried out in this wood.

One sometimes comes across a laburnum piece; one I have in mind is a small chest of drawers with a mirror to match. Seen from a little distance, this chest has the appearance of being made of two different woods, light and dark brown, but it is merely the natural pattern of the wood. The laburnum is supposed to have reached England in the last years of Elizabeth, and was not used, and then only sparingly, until after the Restoration. The yew has, for one reason or another, achieved an almost legendary fame. One can often come across a country-made piece in this reddish-brown wood, but its use in more fashionable circles was mainly confined to small veneer-work and drawer knobs, pegs, etc. I hope somebody rescues the Box Hill trees that have been felled; he might do worse than have them made into furniture.

The last species to be mentioned here is thuya, a very beautiful warm brown wood, full of knots and curls, which can claim a most notable and more than respectable history, for it is almost certainly the much-prized citron wood of the Romans, and it spans the roof of Cordova Cathedral. The tree, which is found in Morocco and Algeria, is known to the French as "*lignum vitae*." It can scarcely be said to be rare in old furniture, though it is by no means common. It is often confused with amboyna—the latter name is possibly more familiar to most people—but this latter, though similar in grain and colouring, is from the West Indies.

The rather grandiose cabinet of Fig. 2 is of thuya wood. Neither the French nor the Germans will admit its origin, so one is driven to the supposition that it is from the hand of a German workman in London. But this is beside the point in the present article. I am concerned not with its form or decoration, but with the wood alone, which is superb, while the drawers slide in and out as if they ran on ball bearings.



1. AN IMPRESSIVE PIECE DATING FROM ABOUT 1720: A BUREAU CONSTRUCTED OF ACACIA WOOD, A DULLISH-YELLOW TIMBER, WITH DEEP BROWN MARKINGS. GENERALLY USED FOR INLAY—(INSET—THE REMARKABLE CONTEMPORARY LABEL; SHOWING THE LONDON PROVENANCE OF THE CABINET.)

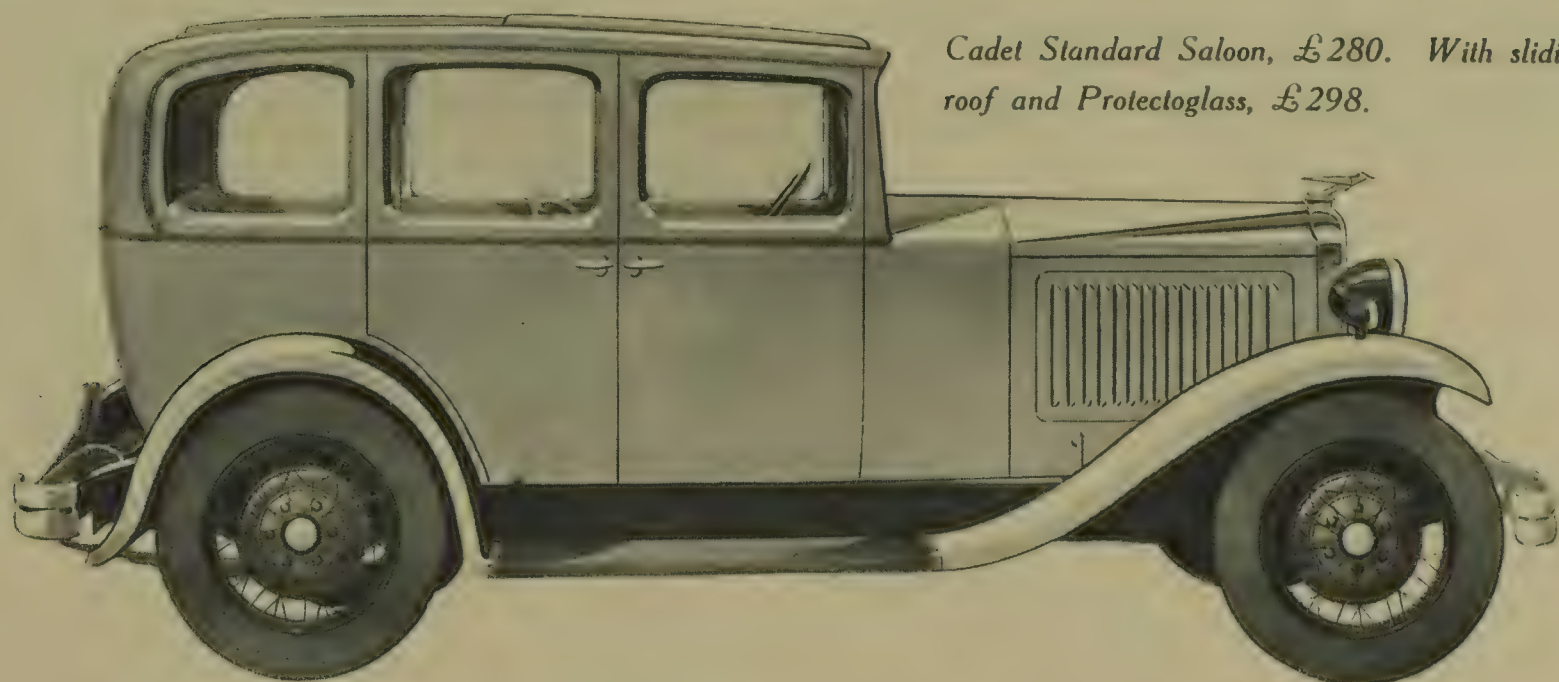
Acacia is known in America as "locust wood." It is almost as durable as oak, and, though it was frequently used for inlaying, a cabinet made wholly from it is distinctly rare. The bureau illustrated has inlays of pewter, to mark off the various sections.

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stands opposite Baker Street Station, W., and is therefore within a few minutes of the West End. It is so designed that there is a huge central lounge on the entrance floor, approached by a covered carriage drive, where tenants can await or meet their friends in comfort without going up to the flat. The lounge has a glass roof which is overlooked by the back windows of the flats, from where it resembles a charming Dutch garden populated with flowering shrubs. On the actual roof of the building is a beautifully-planned garden, with lawns, trees, and flower-beds. The flats themselves are all equipped with softened constant hot water, polished hard-wood

floors to all the reception-rooms, self-contained servants' quarters, separate trade entrances, stairs and lifts, fitted basins in bed-rooms, day and night portage, and a hundred other attractions. There are four different types of flats, the largest comprising six bed- and dressing-rooms, three bath-rooms, three reception-rooms, vestibule, kitchen, and pantry, of which the rent is £800 to £985 per annum, and the smallest at £375 to £450 per annum, with four bed- and dressing-rooms, two bath-rooms, two reception-rooms, and vestibule, kitchen, and pantry. The flats are a triumph of spaciousness achieved in a minimum amount of space.

Of great interest to travellers, tourists, sportsmen, and all who have business connections with South and East Africa, is the "South and East African Year-

Book and Guide for 1931" (thirty-seventh issue; Messrs. Sampson Low, Marston and Co., Ltd., London; price, 2s. 6d.)—edited by A. Samler Brown for the Union Castle Mail Steamship Company, Ltd. The present edition contains, for the second time, a bibliography of books relating to South and East Africa which have appeared during the last twelve months or so, to the number of some 150. The principal events and developments

since the issue of the 1930 edition—the Immigration Quota Bill, the Riotous Assemblies Bill, the Provincial Council Elections, the promotion within the Union of the Iron and Steel Industry—have been briefly dealt with in this comprehensive volume, and matters relating to Labour and Native Policy are commented upon at some length. The sixty-four pages of maps in colour constitute one of the finest atlases of South and East Africa available. The Union Castle Mail Steamship Company may be congratulated on having placed such an exhaustive work at the disposal of the public at such a moderate figure. Its publication may be of real assistance in that great migration movement within the British Empire which is so vital a necessity.



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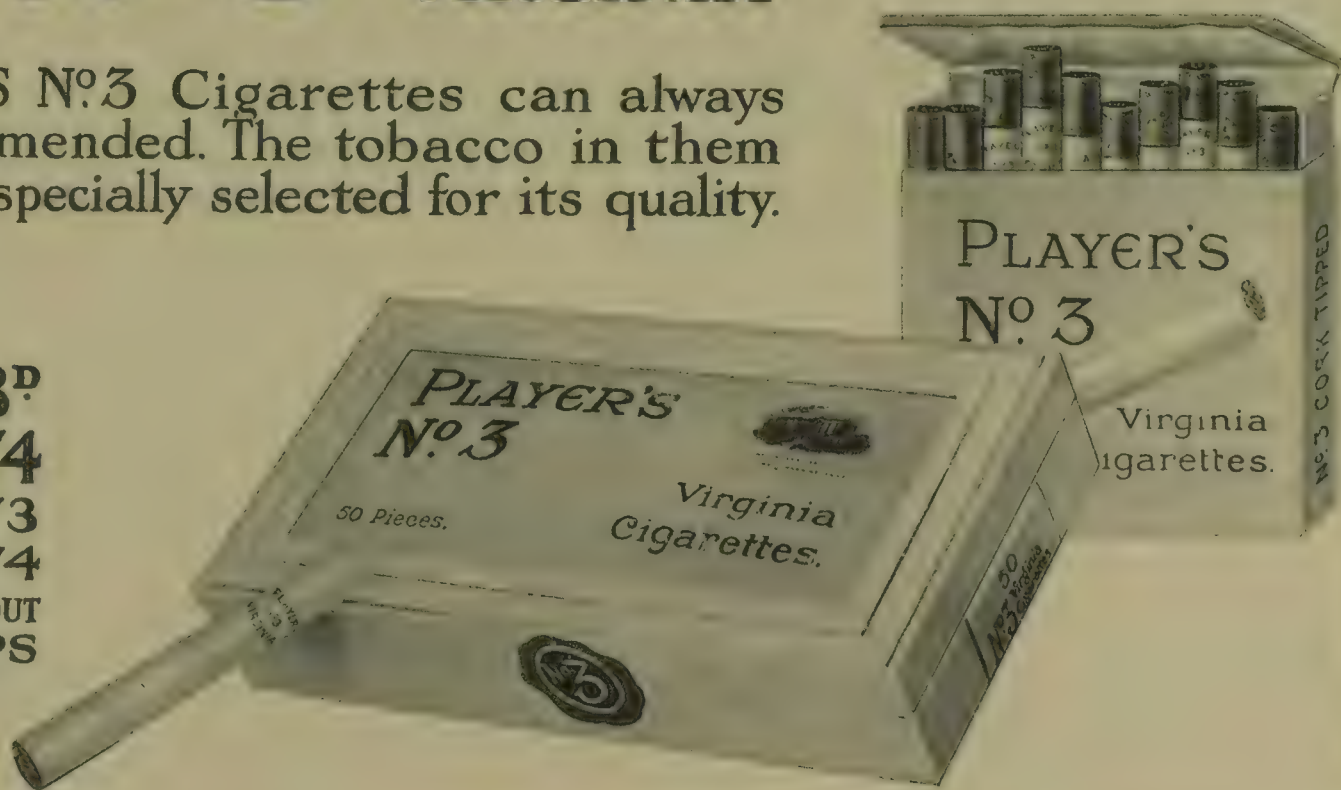
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MOTORING visitors to Great Britain will find that our roads are now patrolled by police mounted on solo motor-cycles, combination side-cars, and fast motor-cars. These are in addition to the usual pedestrian police patrols and pointsmen. But they need have no fears, as the new traffic mobile force is there to help, not hinder, motorists, unless they are flagrantly bad in their method of driving and using our roads. At the same time, we are now living under new traffic laws. The speed limit for private cars and motor-cycles has been abrogated, yet there still exist areas in which a five- or ten-mile speed limit remains in force until next January (1932), and will still continue if then approved by the Minister of Transport. Greatly increased penalties are now in force for dangerous and reckless driving, as well as driving when being under the influence of drink. A new offence is "careless" driving, for which a maximum penalty is a £20 fine.

The chief difference, however, that motorists in the United Kingdom will have to bear in mind, is that no longer can they drive their cars over commons or moorland to picnic or see views of our countryside. The limit of fifteen yards from a public road has been imposed as the greatest distance one may drive or park one's car on such common land. If they exceed this, they risk a penalty of £5 as a maximum fine, unless they have received special permission from the Lord of the Manor or the authority in charge of the common land. There are also a number of details that motorists must conform to under the new law. Firstly, your car must be insured for third-party personal injury risks, and you must have an insurance certificate to produce to prove that you (the driver) are so insured. Also, this certificate of insurance must be produced when applying for a new car road-licence. This certificate also has to be carried by the driver, or produced at a police station named by him within five days, if asked for by any constable in uniform. It can also be demanded to be inspected by any other person if the driver has been involved in

an accident and that person is concerned with such a mishap. This certificate is an important part of the motorist's equipment



THE WINNER IN THE MONTE CARLO AUTOMOBILE RALLY IN THE CLASS FOR CARS RATED ABOVE 1000 CC.: MR. D. M. HEALEY IN HIS INVICTA, WHICH HE HAD DRIVEN FROM STAVANGER, IN NORWAY.

Highway Code : Every motorist must procure a copy of the Highway Code as soon as it is published, and "read, mark, and learn" its contents. One is compelled to do this because pleading ignorance of its details is no excuse, and will be held against any motorist involved in legal conflict with the authorities. So far, this code is only in draft form and not issued to the general public, as it has to be laid on the table of both Houses of Parliament for a period of six weeks before it can be finally issued as a Government paper. As, however, the code only gives a semi-official support to the ordinary road courtesies which have been in common usage for many generations, there is little fresh to be learnt from it by an unselfish driver. It is the pedestrian who really will have to learn from it the rules of the road, of which he or she frequently shows complete ignorance. Motorists, however, should explain to them that by that code pedestrians must walk on footpaths when provided, and not in the roadway, and, when not so provided, walk on the right-hand side of the road only.

Sign Your Driving Licence. Motorists must also remember to sign their new driving licences, as it is an offence to hold a licence issued on or after Dec. 1, 1930, unsigned by the person to whom it has been issued. My friends on leave, who come home for a motoring holiday, need have no qualms when filling up the rather longer application for a driving licence on the new form. You have to declare that, in your own opinion, you are physically fit to drive. And, so far, I have not heard of any motorist who doubted his own fitness. Holders of driving licences, that have not yet expired will retain them until they have run out, but my advice to these motorists is to obtain one of the new driving-licence application forms from their local (money order) post-office a month before their licence expires and fill in the form, quoting the number of their present licence, enclosing a postal order for five shillings, and then post it to the issuing authority (usually the town or county council). In due course the new licence arrives, and

[Continued overleaf.]

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"Coachbuilt" Saloon, 3 speed ..	£225
"SPECIAL" Fabric Saloon, 4 speed, Silent Third ..	£245
"SPECIAL" Coachbuilt Saloon, 4 speed, Silent Third ..	£255
<i>also</i> "Tourer" 3 speed	£195



THE STANDARD MOTOR COMPANY, LTD., COVENTRY.
MAKERS OF THE 'ENSIGN' SIX.

Continued.]

then you can throw the old one into the waste-paper basket or your private treasury if you feel sentimental about its old number. Your new licence will bear any chance number each time it is issued, as no longer are the old numbers to be repeated year after year as you renew your driving-licence.

What is Careless Driving? According to the Statute, careless driving is defined as "if any person drives a motor vehicle on a road without due care and attention, or without reasonable consideration for other persons using the road, he shall be guilty of an offence." I am told that the police have instructions to prefer the charge of "careless driving" instead of "dangerous driving" in all possible cases, so that motorists would do well to realise that this new offence is no joke. I suppose that it was impossible to define this offence more closely, but it is bound to cause a lot of argument when such cases come into court. One never knows whether the court will visualise properly the *mise en scène* of the cause of the appearance of a motorist before it. So far, girls who have "cheeked" a policeman when he has stopped them in traffic, and remonstrated with them for some act of their driving, are the cases that have appeared in the Press under this offence. But I wonder whether the man or woman-driver, smoking a cigarette while driving, runs the risk of being accused of carelessness if the wind is high and blows the ash into the eyes at a critical moment? I am afraid careless driving is always a matter of opinion, and seldom have practical facts been given in evidence to support or refute the contention. At any rate, our magistrates are motorists to-day with very few exceptions. The result is that there is a far better chance of justice being carried out than was the case in the earlier days of the pastime.

With reference to the photograph entitled "A Roman Central Heating System Unearthed on a Yorkshire Farm," reproduced in our issue of Dec. 27 last, we are informed by Mr. Philip Corser, the Hon. Secretary of the Roman Malton and District Excavation Committee, that the building in question is possibly a windmill, but most certainly not a hypocaust or centrally heated room.

CHESS.

CONDUCTED BY ERNEST IRVING.

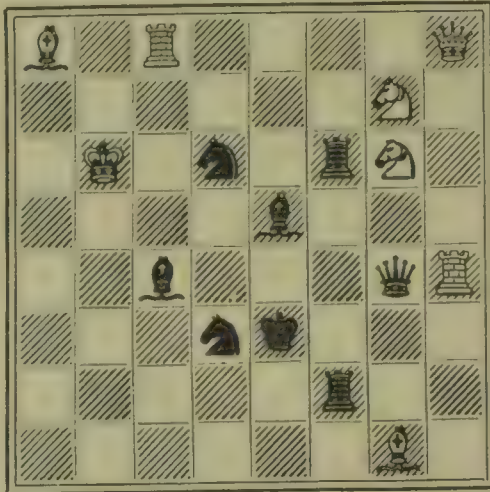
To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4081.—By RUDOLF L'HERMET (SCHÖNEBECK).

[5R2; 8; 6P1; 15KPK111; Q7; 6PS; 8; 8; mate in two.]
Keymove—Q—R4 (Qa4—b4).

If 1. — RR4, 2. QK6; if 1. — RB4, 2. RK8; if 1. — PKT7, 2. QK1; if 1. — KtB5, 2. Q×Kt; and if 1. — KtQ5, 2. Q×Kt.
A neat light-weight with some good tries; and interesting "valvular" action of the Rook.

PROBLEM No. 4083.—By RUDOLF L'HERMET (SCHÖNEBECK).
BLACK (8 pieces).



WHITE (8 pieces).

[In Forsyth Notation: B1R4Q; 6S1; 1K1511R51; 4b3; 2b3gR; 3sk3; 5r2; 6B1. Black to play and help White to mate in two moves.]

This is the help-mate we threatened a while back. As the gifted author claims, it is a "rare piece," and we shall risk being scolded by solvers who are unable to stand on their heads. Black moves first and plays so that White may mate in two. We have invited tenders for a bomb-proof shelter, and beg our solvers to remember that, however difficult No. 4083 may be to solve, it was twenty thousand times more difficult to construct!

STARS AND STRIPES.

That rising American star, Isaac Kashdan, has been administering castigation to the professors of Central Europe, and we hoped to see him at Hastings this Christmas. He has returned to the U.S.A. with the full intention of annihilating F. J. Marshall and acquiring the bays of the American championship. Whether he carries the

guns for this remains to be seen, but Marshall will need all his wiliness to hold him off on his recent form.

(Centre Opening.)

WHITE (Meller.)	BLACK (Kashdan.)	WHITE (Meller.)	BLACK (Kashdan.)
1. PK4	PK4	ment. If 15. Kt×P, then KtKt5	with mating threats.
2. PQ4	P×P	16. PQR3	BB3!
3. Q×P		Very pretty; if White now	captures the BP, then KtR4
This seems a little agricultural		wins, hence—	
for an international tournament.		17. PQR4	BB6
3. KtQB3	KtQB3	18. BK2	
4. QK3	KtKB3	To obstruct the KB by RK2	would be even worse.
5. BQ2	BK2	18. B×R	KtK4
KKtKt5 is more enterprising,		19. R×B	KtQ6ch
but Black prefers his slight		20. PB4	R×B
positional advantage.		21. B×Kt	RK1
6. KtQB3	PQ4	22. Kt×BP	RB6ch
7. P×P	Kt×P	23. KtK5	RB7ch
8. Kt×Kt	Q×Kt	24. KKT2	R×P
9. PQB4	QB4	25. KKT3	BK5
10. Castles		26. KtB3	R×B!
White's whole scheme seems		27. BQ2	
doubtful, and Black refutes it		White resigns; for if 28. Kt×R,	
in the style of a master.		BB7ch; 29. K×B, R×R; and	
10. BB4	B×Q	wins. It is not so much the win as	
11. Q×Q	BK3	the precision of the method that	
12. RK1ch	BK2	stamps this ending as master-	
13. BK3	Castles (Q)	play. We shall hear more of	
14. KtB3	BK1B4!	this cool-headed young American.	
15. KtKt5			

In spite of the limitation of naval armaments, "Jane's Fighting Ships" still remains a publication with a vital appeal to all intelligent Englishmen. Edited by Oscar Parkes (Sampson Low, £2 2s. net), the new edition of this famous volume, founded by Mr. Fred. T. Jane, and now in its thirty-fourth year of issue, is brought thoroughly up to date. It is hardly necessary to recall that the book gives tabular information about all the fleets of the world, set out in classes and units, with dates of building and launching of each vessel, details of construction and armament, and an immense number of illustrations comprising both photographs and diagrams. In the foreword to this edition the Editor writes: "Most of the fresh interest will be found in the cruiser pages. The limitation of naval armaments has put a stop for the time being to the construction of large armoured ships. . . ." In the British section, the most interesting pages will be those devoted to the *York*, *Exeter*, and *Leander*. In the U.S. section will be found photographs of the recently completed Treaty Cruisers, and some particulars of the new construction which is to bring about parity.

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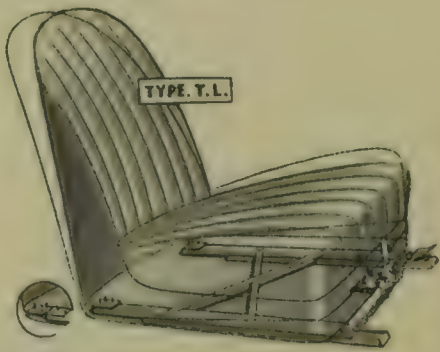
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IT TILTS

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THE stamps of North Borneo owe their popularity to their pictorial interest, and this feature is maintained in the new issue this month to mark the jubilee of the North Borneo Company's administration of the territory.



NORTH BORNEO.—
THE 3 CENTS, WITH A
PORTRAIT OF A MURUT
MALE NATIVE.

losa, a rare animal, but still occasionally met with, and much valued for its beautiful skin. The three high values—\$1, \$2, and \$5—present, in varying forms, the arms of the British North Borneo Company.

Apart from ruling Sovereigns, the person most frequently pictured on postage stamps is the Liberator of South America, Simon Bolivar, who died in December 1830. The centenary of his death has provided some additions, including a large 5-sucres stamp from Ecuador, and a special set of three stamps from Venezuela, the land of his birth.



VENEZUELA.—
"EL LIBERTADOR"—
SIMON BOLIVAR
IN MILITARY UNIFORM:
A STAMP ISSUED IN
CELEBRATION OF THE
BOLIVAR CENTENARY.

his picture, but this time it is a front-face portrait. The change has only been made to bring this stamp into line with the other portrait-stamps in the present series. The first supplies of the new Harding stamp were issued at the post-office in his old home town of Marion, Ohio, but in due course they will be at all post-offices in the U.S.A.

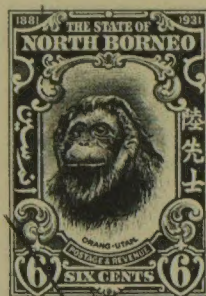
The success of Argentina's revolution of last September is now commemorated in a set of nine stamps in two designs, each of which emphasises the part youth played in the adventure.



ARGENTINA.—CITIZENS WITH
THE ARMY, NAVY, AND AIR
FORCES, LED BY THE ALLEGORI-
CAL LADY OF THE REPUBLIC.

issued in the Dominican Republic to help raise funds for the reconstruction of Santo Domingo, the city and harbour of which were devastated in the hurricane of Sept. 3, 1930. There are two designs: one roughly depicts a great steel bridge across the Ozama river, broken by the hurricane, and the other depicts the ruins of the part of the city which was totally wrecked. The stamps bear the inscription in Spanish, "Devastación de la Ciudad de Santo Domingo Ciclón del 3 de Septiembre de 1930."

The stamps, finely engraved and printed, are of eight denominations, with the central vignettes in black enclosed in frames of colour. The 3 cents shows the head of a male Murut, one of the three chief types of native. The 6 cents represents the head of an orangutan, the large anthropoid ape indigenous to Borneo. The 10 cents shows our old friend the Dyak, or native warrior. Mount Kinabalu, the highest peak in Malaya (13,455 ft.), is shown on the 12 cents; it is venerated by the natives as the abode of their departed dead. On the 25 cents is a clouded leopard (*felis nebulosa*), a rare animal, but still occasionally met with, and much valued for its beautiful skin.



NORTH BORNEO.—
THE 6 CENTS, WITH THE
HEAD OF AN ORANG-
UTAN, THE LARGE
ANTHROPOID APE
INDIGENOUS TO BORNEO.

The rumours that the portrait of the late President Harding was to be withdrawn from the current United States stamps are effectively dispelled by the appearance of a new 1½-cent stamp. It is on this denomination that the profile of Mr. Harding has figured since 1925, and the new stamp bears his picture, but this time it is a front-face portrait. The change has only been made to bring this stamp into line with the other portrait-stamps in the present series.



U.S.A.—
A NEW 1½ CENTS,
WITH A FULL-FACE
PORTRAIT OF THE
LATE PRESIDENT
HARDING, FORMERLY
SHOWN IN PROFILE.

The small-size stamps depict a youthful trio comprising a military cadet, a student, and a naval cadet, with an allegorical figure of the Republic bestowing upon them the laurels of the great day. The second picture shows citizens, male and female, joining with the military, naval, and air forces, led by the triumphant lady of the Republic.

Four stamps of rather crude production have been issued in the Dominican Republic to help raise funds for the reconstruction of Santo Domingo, the city and harbour of which were devastated in the hurricane of Sept. 3, 1930.



DOMINICA.—A STAMP ISSUED TO
RAISE FUNDS FOR THE RECON-
STRUCTION OF SANTO DOMINGO.

VIRGIN ISLANDS

I HAVE recently purchased a small but very choice collection of this interesting country. It was formed by a Fellow of the Royal Philatelic Society, and it would make the nucleus of a specialised collection. It contains many rare and choice items and the condition throughout is superb. The catalogue value of the collection is about £228, and I am able to offer it at a most reasonable figure, viz. £115. This collection affords an exceptional opportunity for a discerning philatelist who is anticipating specializing in a first-rate British Colony.

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RAREST CANADIAN STAMP

That twelve pence did not always equal a shilling is shown by the curious inscription upon a rare stamp of Canada, issued in 1851, which, on account of the depreciated silver coinage, was expressly denominated as 12d.

Not only is it the most valuable, but also the most beautiful Canadian stamp, with its delicately engraved head of Queen Victoria (after Chalon's famous portrait).

A fine example of this famous philatelic rarity will be offered for sale by public auction at the Old Bond Street Galleries, London, W.1, on Monday, February 2nd, at 2.30 precisely.

Many other desirable stamps are included in the Catalogue, sent gratis and post free to interested collectors by

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THE PLAYHOUSES.

"THE LIMPING MAN," AT THE ROYALTY.

THIS is one of those mystery plays that have more of laughter than tears, perhaps because its author, Will Scott, has a strong sense of humour with an original twist. He has, however, written a quite dramatic play, though the final explanations, in which we learn for the first time that the hero had a double, are a little difficult to accept. The part of the detective was played for all it was worth by Franklin Dyall, who is so extraordinarily good at this sort of thing; Arthur Hardy provided a lot of very legitimate laughs; and Ronald Simpson doubled the hero and the villain. Miss Eve Gray's functions were largely decorative.

"BLUE ROSES," AT THE GAIETY.

This is a light and bright show of the entirely conventional order; good for a fair run, but not likely to achieve any outstanding success. Among its assets is that very amusing and finished comedian, George Clarke, who has several capital scenes and at least one brilliant dance. Jean Colin and Vera Bryer are entirely pleasing; and Roy Royston and Kenneth Kove (a comic detective) help the fun along. You will probably spend a very jolly evening at the Gaiety, but if you are looking for any sort of originality—look somewhere else.

"THE IMPROPER DUCHESS," AT THE GLOBE.

This is the best comedy produced in London for years. Cut to almost classic design, it has the artistry and the naughtiness of those great comedies of the past which still bear revival, and the acting is on an equally high plane. How the King of Poldavia (Frank Cellier) and the Duchess of Tann are caught in the latter's bed-room is the mainspring which keeps the story going, but there is a lot more than that in it. As usual, Yvonne Arnaud is quite brilliant, and we may hope that she and James B. Fagan (the author) will again renew the association which

started with "And So To Bed." Hartley Power is better than his previous best; John Laurie scores as a fanatical clergyman; and Frank Cochrane is good, as always.

A particularly fine collection of about seventy rare sixteenth, seventeenth, and eighteenth-century Persian carpets will constitute a very important auction-sale which is to be held at the Hotel Splendide, in Piccadilly, during the first week in February. All the carpets in question belong to private owners: some most distinctive pieces, for instance, are part of a famous collection of some forty pieces which is being sold on the instructions of the executors of a German nobleman; while others are the property of a British Peer. It was originally intended that these art treasures should be sold in Vienna; but, with the International Persian Art Exhibition at Burlington House, which has drawn together connoisseurs of Persian Art from all parts of the world, those responsible for the disposal of this unique collection deemed it propitious to arrange for the sale to be in London. The catalogue and descriptions are by Mr. Maurice Edward Behar, of Messrs. Cardinal and Harford, whose services have been retained in conjunction with Messrs. Toplis and Harding and Russell, the well-known City firm of surveyors and assessors; and Mr. Charles Leslie Gillow, of Messrs. Gillow and Gillow, Ltd., will conduct the auction on Thursday and Friday, Feb. 5 and 6. The collection will be exhibited within the Ball-room at the Hotel Splendide on Monday, Tuesday, and Wednesday, Feb. 2, 3, and 4. Among the carpets to be offered are examples woven during the great Safavian Renaissance of Persia, a period from which come coveted prizes of every collector. Probably rarely, if ever again, will such a collection be publicly offered.

As a tribute to his services to the town, a new street in Caudry, France, is to be named after Sir Ernest Jardine, Bart. Sir Ernest is one of England's captains of industry. Among his various activities

he owns the company making the well-known Bar-Lock typewriters. These machines, for which the company holds the Royal Warrant, are being exhibited at the forthcoming exhibition at Buenos Aires.

The Orient Line have just issued their programme of cruises for 1931. This comprises spring cruises to the Mediterranean, Adriatic, and Atlantic Islands; and summer cruises to the Norwegian Fjords and northern capitals, and also to the Mediterranean and Adriatic. In comparison with last year's programme, the 1931 cruises are mostly of shorter periods, this alteration being made in response to public demand. In addition, the Orient Line point out that this year they will have three 20,000-ton liners in cruising service—namely, *Oryon*, *Oryon*, and *Oryon*. A copy of the attractively-produced Orient programme can be obtained from the company's offices or travel agencies.

The 1931 edition of the monumental "Debrett's House of Commons" (edited by G. M. Hesilrige; Dean and Son, 20s. net) is a volume which will be valued by a numerous public, and should find a place in all clubs, libraries—both private and public—and on the tables of all those who are interested in the political life of the nation. It gives biographical details of the Members of the Imperial Parliament; full polling results at the last General Election, and at all subsequent bye-elections, together with the christian names of both successful and unsuccessful candidates. It also includes the names of those returned to serve in the Parliaments of the Irish Free State and Northern Ireland, and their respective Senates; an abridged Peerage; a list of the Privy Councils of Great Britain and Northern Ireland; and explanations of technical Parliamentary expressions. In the preface, the Editor deals with the opening of Parliament by the King in person for the first time with a Labour Government in office—the first occasion on which the present Duke of Norfolk officiated as Earl Marshal, the new "Father of the House of Lords," and similar interesting subjects.

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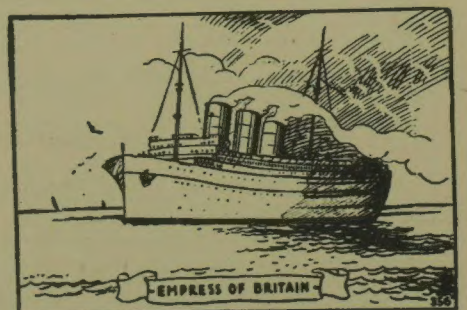
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The Onset of a Cold

The preliminary symptoms common to most phases of a catarrhal cold are as follows. The patient feels out of sorts, has a sense of chilliness, slight headache, and a feeling at first of irritation, then of dryness and fullness in the nose with frequent attacks of sneezing. There is some rise of temperature (99° to 101°). This is followed by engorgement of the tissues in and about the nose and a heavy mucous discharge. The blocking of the nasal passages necessitates breathing through the mouth, which intensifies the dryness of the pharynx and nasopharynx. If nothing is done to prevent it the catarrhal infection may spread up the nasal tract and lachrymal passage.

How to cure a Cold

First of all avoid re-infection by breathing the purest air available. Secondly, do not hesitate to abandon a handkerchief which is already sufficiently loaded with nasal discharge, containing as it probably does, millions of still active microbes, and thirdly use "Vapex."

"Vapex" is a clear colourless liquid, and owing to its harmlessness and agreeable odour, very suitable for general use. Ladies and children like it. It is non-poisonous, and yet a powerful germicide. Being a very thin-tenuous fluid and extremely volatile, "Vapex" does not even require an atomiser, and may be readily inhaled as a vapour by merely placing a few drops on a handkerchief and holding it to the nose. The results are surprisingly rapid.

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